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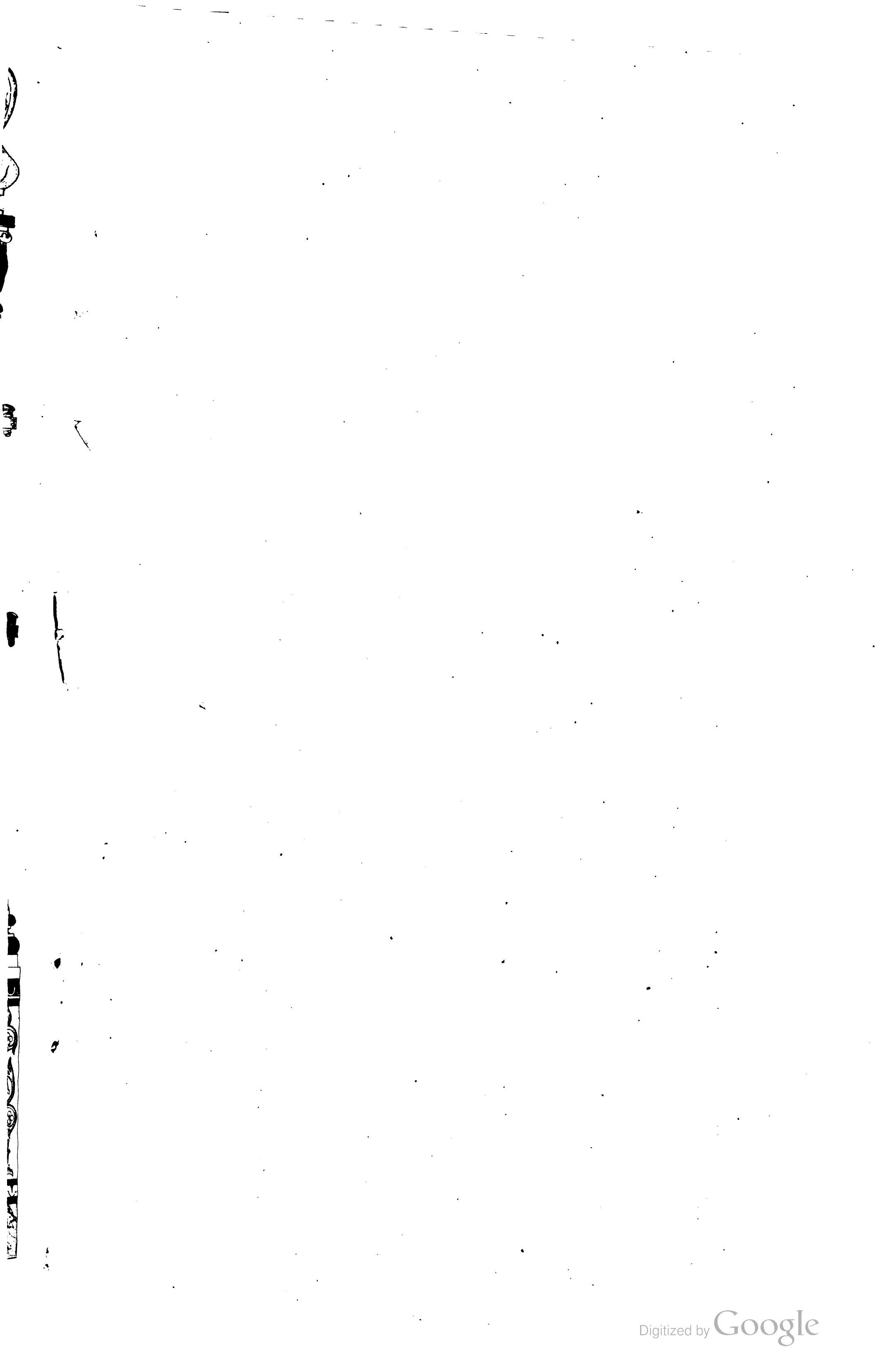
BY

CHARLES TEXIER,

AND

R. POPPLEWELL PULLAN.

LONDON. PUBLISHED BY DAY & SON,
LITHOGRAPHERS TO THE QUEEN & H.R.H. THE PRINCE OF WALES.



BYZANTINE ARCHITECTURE.

BYZANTINE ARCHITECTURE;

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EXAMPLES OF EDIFICES ERECTED

IN THE EAST

DURING THE EARLIEST AGES OF CHRISTIANITY.

WITH

HISTORICAL & ARCHÆOLOGICAL DESCRIPTIONS.

BY

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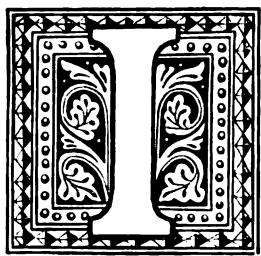
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LONDON:

DAY & SON, LITHOGRAPHERS TO THE QUEEN AND TO H.R.H. THE PRINCE OF WALES,
6, GATE STREET, LINCOLN'S INN FIELDS, W.C.

1864.

P R E F A C E.



IT has been known for some years in the archæological world, that the portfolios of M. TEXIER contained many interesting documents relating to Byzantine art, in part the fruits of those travels in the East which have gained him a world-wide reputation. Antiquaries from Russia, from Germany, and from England, at various times, visited Paris for the purpose of consulting these collections. It was represented to him that it was a matter of regret that so much valuable information should remain accessible only to a few and not to the general public. Consequently, about a year and a half ago, he determined to publish a volume on Byzantine Architecture, and thereupon confided some of these documents to me, in order that I might prepare them for publication, with the power of making any additions or alterations that I might think desirable. Three journeys in the East, made at various periods between 1854 and 1862, and a visit to Thessalonica undertaken specially for the purpose of studying the Byzantine remains there, in some degree qualified me for the task. As my share in the work went beyond that of an editor, M. TEXIER required that my name should be associated with his as joint author, though I need hardly state that the principal part of the book is due to the labours and researches of my learned *collaborateur*.

We have worked together with the object of rendering this work worthy of the attention of the literary public to whom it is addressed. We trust, moreover, that it will in some measure fill up a gap that exists in the history of early Christian Art. We believe also that its perusal will tend to modify certain preconceived notions regarding Byzantine Architecture. Some authors affirm that there was a school of Byzantine painting, but not of architecture; we shall endeavour to show them that such a school existed. Others assert that the Gothic is the only veritable Christian architecture; we shall prove that Christianity did not last for twelve centuries without having discovered a monumental form of expression.

In the chapter relating to the conversion of pagan temples into churches we have given a series of monuments of all periods and of all countries, the existence of which tends to show that the antipathy, or rather hatred, which Christians were supposed to entertain for pagan buildings, was not so violent as has been supposed. Many Greek or Roman buildings

have been preserved by their care, and most of those which adorn modern towns owe their state of preservation either to Christian love of art, or to their adaptation to Christian purposes.

We leave our readers to determine how far the study of the churches of Thessalonica, Trebizond, and of the towns in the South of Asia Minor, throws light upon the progress of early Christian Art; we believe, however, that it will enable them to understand the various phases — not to call them styles — through which Ecclesiastical Architecture passed between the time of Constantine and the end of the Byzantine empire. This work contains specimens of several buildings erected during this long interval; but we have other documents in reserve which would enable us to complete the series. This we hope to do in case our present work should meet with general approbation.

LONDON, *August*, 1864.

R. P. P.

ERRATA.

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"	163,	"	25,	"	"82 ft."	"	55 ft.
"	164,	"	7,	"	{ "63 ft."	"	43 ft.
					{ "110 ft."	"	72 ft.
					"Plate LVIII."	"	Plate LVII.
					"Plate LVIII."	"	Plate LVII.

BYZANTINE ARCHITECTURE.

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INTRODUCTION.



INTRODUCTION.



AN attentive study of the architecture of the various nations of antiquity leads us to the inevitable conclusion that what we term architectural style was not solely the result of popular taste, but that it was produced in a great measure by the nature of the country in which the architects practised their art. For instance, in Egypt the rectilinear character of the architecture, and the practice of employing innumerable columns to sustain the temples, were well suited to a country which furnished materials of unlimited size, as did the quarries of porphyry and grey granite. Here the builders had only to cut blocks from the mountain-side of the dimensions required for the erection and covering of their temples. These imposing masses, relieved by delicate and ingenious ornament, have ever remained characteristic features of the edifices of the valley of the Nile. But beyond the Euphrates the character of the country is entirely different; and we find that the inhabitants of Assyria and Babylonia, destitute of wood or building-stone, adopted a system of construction quite unlike that of their Egyptian contemporaries. Bricks, dried in the sun, were the only materials employed in their edifices, and on account of the frail nature of the bricks, the walls had to be constructed of great thickness. Arcades were substituted for the horizontal architraves that surmounted the Egyptian temples. The vault made its appearance in Assyria in times of the most remote antiquity. There is therefore no doubt of its Oriental origin; the flat terrace, upheld by the trunks of palm-trees, was not then employed, and is now only used in private dwellings. In Nineveh, which was built upon a stratum of alabaster, that material was employed for the decoration of public buildings. There the column—the most elegant and varied feature of architecture—is entirely wanting; it is to be found only in Persepolis, a town situated at the foot of a high limestone mountain, which furnished blocks of every dimension.

Although the symbolism and some of the arts practised by the Assyrians and Persians were somewhat similar, we find the greatest difference between the styles of architecture of these two nations. The Babylonians, although not so well furnished with constructive materials as the Assyrians, found in their territory an element which contributed greatly to the solidity of their buildings. The inexhaustible springs of bitumen which existed on the banks of the Euphrates, and in the north of the country, furnished an imperishable cement; and we may still see the bricks of Birs Nemroud lying upon bituminous beds between layers of matting made of reeds from the river-side. With such materials the construction of the vault was an extremely simple process. The most ancient domes of which we find examples in Babylonia are in reality only systems of corbels, like that of the edifice commonly called Treasury of Atreus, at Mycenæ;—witness, for instance, the cupola, in the form of a beehive, over the tomb

of Ezechiél, at Kefeli, to the south of Babylon,¹ which is only an imitation of a more ancient structure. We may mention also the monument known by the name of the Tomb of Zobeide, at Bagdad. Both these edifices partake rather of the style of the monuments of India than of those of Persia.

The founders of the town of Ctesiphon found the art of constructing vaults already spread throughout the country. The vast palace of Chosroës, the ruins of which stand upon the borders of the Tigris, contains the most ancient known example of a vault with a pointed arch; this form of arch was, however, used in times of the most remote antiquity in Egypt,² at Tiryns, and at Assos, but in every case under different conditions. The Sassanides, during their long dominion over the countries to the east of the Euphrates, erected numerous domed buildings; the Arabs and Berbers imitated them, and the *koubba*, or chapels covered by domes, were multiplied in Arabia and in Africa to such an extent that they have become to the moderns the types of Oriental architecture.

The Greeks, not being of Semitic origin, and having had for many centuries no other intercourse with Asia than that arising from sanguinary wars with its inhabitants, preferred to seek the elements of their art in Egypt. The countries occupied by the Greek race — the Peloponnesus and Ionia — afforded all the elements for the continuation of the traditions derived from Egypt: the rocky mountains of Greece and Asia supplied the early Pelasgi with materials for the erection of their imperishable fortresses. The mode of constructing temples surrounded by columns was introduced into Greece from Egypt, and the Greeks, satisfied with a principle which was as well adapted to their climate, as to their state of civilization, strove to carry to perfection an art which they looked upon as indigenous. The quarries of Mount Pentelicus, the marbles and calcareous rocks of Thessaly and Thrace, furnished all the materials required for the erection of their edifices. When the Greek colonies were established on the coast of Asia, they found there also all the materials necessary for their temples. If in later times, after the conquests of Alexander, the Greeks became acquainted with the style and mode of building of the Persians, they disdained them as too barbarous. Rectilinear architecture was to them the type of perfection, and they only departed from it under unusual circumstances.

It was the task of the Roman Empire, which embraced within its vast limits all the nations, whether barbarous or civilized, of the known world, to modify in an important manner the uniform architecture of the Greeks. It may be affirmed, nevertheless, that Roman architecture did not depart from the rules which we have regarded as fundamental; that is to say, that the style of architecture and mode of construction were modified according to the nature of the country. Thus, although we find Roman edifices from the North of Europe to the confines of the Sahara, and from Gibraltar to the mouths of the Euphrates, the character of Italian architecture is confined to its native country. In Italy alone we find that species of masonry which appears to have been an object of predilection to the Roman architects, — the *opus reticulatum*, — representing the meshes of a net. It is rarely met with in Gaul, never in the East; we cannot mention a single example of it existing there, although Roman buildings abound. It was employed very generally in Italy, and that because the sort of volcanic tufa furnished by the Campagna of Rome was very suitable for this kind of masonry, when employed in conjunction with pumice-stone and cemented with pozzuolana, which was to the Romans what bitumen was to the Babylonians; it also formed vaults of great lightness and strength. Thus the materials to be found on Roman soil only awaited an application.

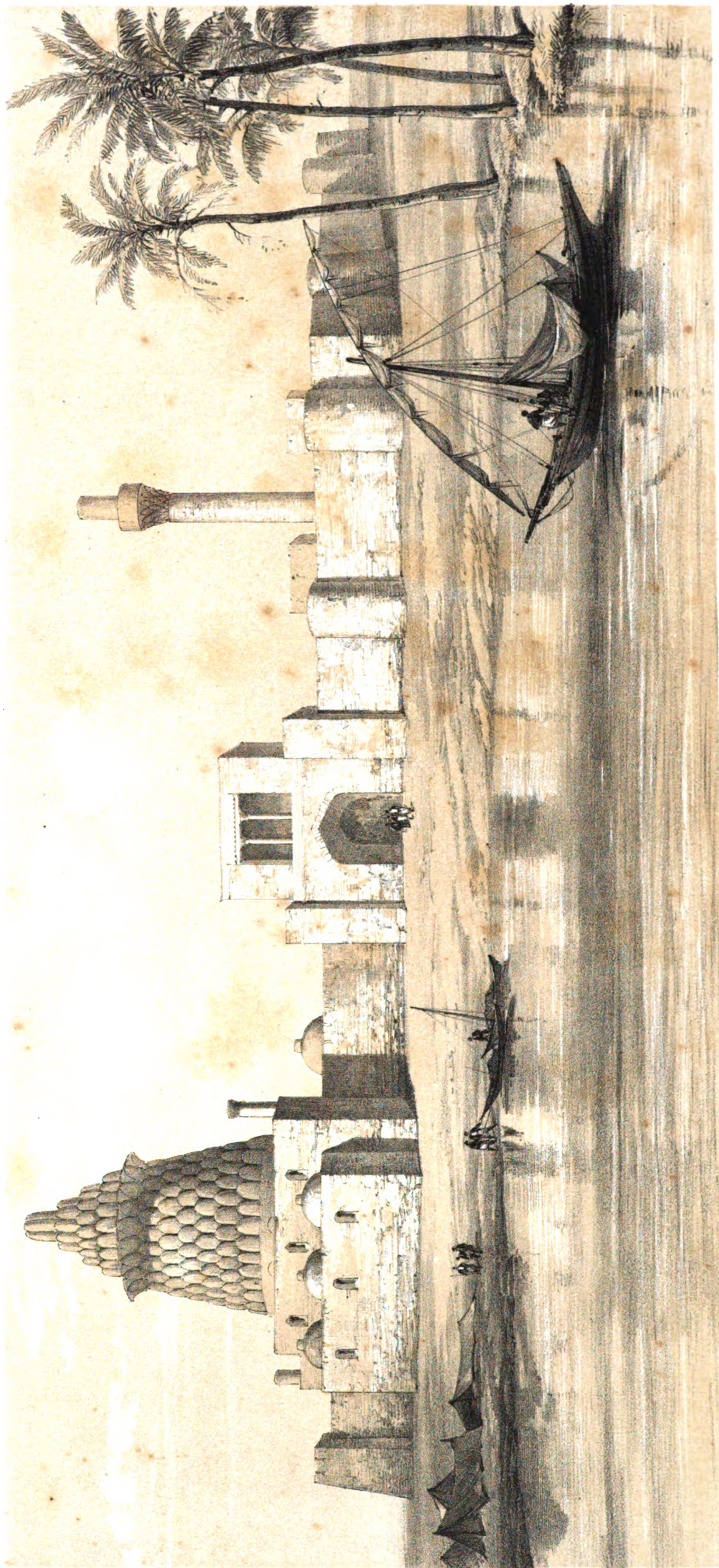
The Etruscans — those Asiatics transported to the shores of Italy — understood the use of the round arch: from them the Romans of the early time of the Republic learnt its construction. The semicircular vault of the Cloaca Maxima affords us the most ancient example of the application of the arch by the Romans. This method of construction became developed under the Republic, and reached perfection in the time of Augustus; the relieving-arch was then invented, and the first spherical vault, built upon a circular plan, was employed in the erection of the Pantheon of Agrippa.

For a considerable time the Romans followed this first example, and confined their genius to the construction of circular temples covered by domes, imitations of the *Tholus*, a pyramidal covering of which we find an unique example in the monument of Lysicrates.

¹ See Plate II.

² In Ethiopia, Mr. Hoskins found stone arches vaulting the roofs of the porches of the pyramids, perfect in construction,

and, what is more singular, showing both circular and pointed arches. — Fergusson's *Handbook of Architecture*, 1855, 8vo, part I. p. 252.



TOMB OF EZEKIEL. KEFELI NEAR BAGDAD

The science of masonry made a fresh start, when, under the first Cæsars, the theatres, originally of wood, were reconstructed in stone. In the more ancient theatres of Greece and Asia Minor, we find no example of the vaulted passage; the doorway of the theatre of Iassus is covered by stones placed so as to form an angular head; the gateways of Assos have arches built of corbels on the horizontal principle, after the most ancient fashion of the Greeks.

The necessity for having large covered halls for public assemblies stimulated the genius of the architects; but they were contented to use wooden roofs for their basilicas as well as for their temples.

Although the use of baths was general in times of antiquity, as the paintings on vases clearly show, we are not acquainted with the arrangement or structure of the Greek or Asiatic bath. The construction of the Baths of Titus shows a great advance made by Roman architecture. The invention of the dome springing from pendentives, which may be regarded as the greatest improvement in the art of construction in brick and stone, appeared in all its perfection in the Baths of Caracalla. The dome was employed in all the principal edifices of the ancient world. After it had been applied solely to civil structures, the Byzantines adopted it for their ecclesiastical edifices, and it ended by becoming typical of a Christian church in all the countries of the East. The idea of tracing the employment of the dome to the Sassanides (from the 2nd to the 4th centuries of the Christian era) is not new. Mr. Fergusson, a writer who has studied this subject, speaking of the Tact Kesrah, says: "Taking it altogether, the building is interesting as containing the germs of much that followed, rather than for any intrinsic merit of its own;" . . . and further on: "If properly worked out and illustrated, it would probably explain nearly all the Eastern forms of the Byzantine style."¹

The Romans, while adopting the principles of Greek art, did not copy the details in a servile manner. The Greek orders obtained a new character in passing under the Roman chisel. The severity of the Doric order did not suit the splendour and elegance of Rome. Its narrow intercolumniations, its short and massive columns, did not allow sufficient breadth to be given to the porticos, nor sufficient height to the architraves; therefore this order was almost entirely abandoned by the Romans, and seldom made its appearance in succeeding ages.

The Ionic order, which the Greeks had carried to perfection, was adopted by the Romans; but it was the Corinthian that became the Roman order *par excellence*. The finest specimens of this order may be met with as frequently in the provinces, as in Rome itself. Architects were so familiar with its proportions, that in the most remote provinces it always rose above mediocrity. The temples and other edifices of the Corinthian order were erected on certain fundamental principles; they only differed from one another in some slight details. In Eastern territories the foliage of the capital was generally copied from the acanthus-leaf; but at Rome and in the rest of Italy the olive-leaf had the preference. The Attic base was everywhere employed; and at the present time only two or three examples of bases of a different character are to be found.

The mode of fluting indicates also Roman workmanship. Amongst the Greeks the flute was but slightly hollowed out; it included only a third of the circumference of a circle. The flutes were seldom more or less than twenty in number. Amongst the Romans the fluting deepened to a half-circle; and this gave a greater play of light and shade, and increased the apparent lightness of the columns. In the latter days of the Empire, the architects, giving freer rein to their imagination, gave themselves up to new ideas, not quite so pure in taste, but which required greater skill to execute. In many theatres, and in some of the porticos of the Asiatic towns, we find columns fluted spirally. During the period of the Renaissance this peculiarity found great favour: Raphael introduced it in his pictures, and the columns of the baldachin of St. Peter's have spiral flutes.

In their sacred edifices the Romans always placed architraves upon the columns; but in their public buildings, from the earliest times of the Empire, they began to surmount their columns with semicircular arches. The first instances of this mode of building exist in the Theatre of Marcellus, and in the amphitheatres erected in large towns. In later times porticos were erected with arcades supported by columns. It is this kind of architecture

¹ *Handbook of Architecture*, 1855, part II. p. 379.

that the Byzantines adopted and applied, with some slight modification, to edifices of every description. The column surmounted by a round arch did not always give sufficient height to the doorways; so the Romans of the time of Trajan have left us some examples of the architrave profiled upon the impost. The height of the column was also occasionally increased by the addition of a pedestal. This latter feature was purely a Roman invention; it is not to be found in any edifices of the best period of Greek art, still less amongst the buildings of Egypt. The Byzantines frequently made use of the pedestal; but finding that it did not give their arcades the elevated effect which they wished to produce, they surmounted the capital of their column with a cubical block of stone, a supplementary abacus, or *dosseret*, the height of which is often greater than that of the capital itself. This abacus was decorated with monograms and leaves of acanthus and honeysuckle.

The *dosseret* is the distinguishing mark of Byzantine times, and was never employed by Pagan Rome.

The successors of Constantine having completely abandoned horizontal architecture, in order to adopt a style more in accordance with the taste of the East, sought many means of giving greater elevation to the round arch. They invented the horse-shoe arch, which consists of a little more than a half-circle. The Sassanides, and other nations of the East, had already used in their buildings this kind of arch, which was derived probably from further Asia, perhaps from India. But the Byzantines employed it as early as the 4th century, as may be seen in the magnificent tomb of Urgub,¹ which is cut in the rock, and decorated with two orders of pilasters surmounted by horse-shoe arches. It is to be seen in the Church of Dana, in the region near the Euphrates, built by Justinian, the apse of which is formed by a horse-shoe vault;² also in the Church of Digoor, in Armenia, built in the 9th century.³

It is not, then, correct to say that the Mussulmans were the inventors of this sort of arch; they derived it from the Byzantines, whose buildings they imitated as they advanced by degrees towards the West.

Under the Antonines, Roman architecture lost its severe simplicity, admitting much superfluous ornament. This taste for excessive decoration lasted till the fall of the Empire. The relation which existed in Greek and Roman architecture between plain and enriched mouldings was changed. The noble projecting corona, which was formerly such a striking feature, disappeared, and the profile of the upper part of the entablature became simply a sloping line, cut up into numerous mouldings. The modillions of the Corinthian order were almost entirely banished. The frieze, which, in the best period, presented always a vertical face, took sometimes the form of a half-cylinder, and at other times was curved in the form of a console. This form of frieze is found in Roman buildings in the East of an early date, as, for instance, in the monument at Dana, the ancient Thanna.⁴ As this bears a date, we give it as the type of the form of this sort of frieze. We ascertain from the date of this monument the fact that in the time of Titus the curved frieze was employed in certain buildings.

The doorways of public buildings were but slightly altered: although the proportions were varied, the usual form was retained. In temples and other sacred edifices, the doorway had an architrave, which was profiled above the jambs: two consoles, placed to the right and left of the jambs, sustained the cornice. The Byzantines retained the same sort of doorways for their churches, but altered the mouldings and abolished the consoles. The architrave was generally of one stone, and, to lighten the pressure, a relieving arch was frequently turned over it.

Byzantine windows were of two descriptions: they were either round-arched, like the windows of theatres and amphitheatres, or square-headed. Windows divided into two parts by a column or pilaster appeared only in the reign of Constantine. The mode of filling in the openings was imperfect in ancient times. In domestic buildings the windows were always open: this is the case now generally throughout the East; in churches many methods of filling in were in use. The larger openings were divided by marble pilasters, between which were placed thin slabs of alabaster, or of a translucent stone which is still used in Persia for the windows of baths. In some churches less important, the opening was filled with slabs of marble pierced with circular apertures, which, without interfering with the ventilation, allowed the admission of sufficient light, and prevented the rain from penetrating into the interior of the church. When glass was first introduced, the windows were filled with small pieces of it

See Plate IV.

² See Plate LX.

³ *Description de l'Arménie*, vol. I.

⁴ See Plate III.

embedded in stucco. Examples of all these various methods are to be seen at Athens, and in the churches of Asia. The first churches in Gaul were also lighted in this manner.

The science of construction acquired by the Romans descended to the Byzantines. Although the constant progress of political and religious ideas led the people to destroy those ancient pagan edifices that were not turned into churches; and although the rich materials employed in them—especially the columns, which were often of the richest marble—were used in the erection and decoration of the new places of worship, the importation and sale of decorative materials, such as rare marbles, did not in the least decline. The laws contained in the Theodosian Code go to show that the imperial government encouraged this branch of trade and industry. The mode of ornamentation by means of coloured marbles was carried to a greater extent than ever before. The quarries opened by the Romans were carefully preserved, and the workmen employed in them, governed by imperial decrees issued especially for their guidance.

But all these precious materials were generally reserved for decorative purposes. Brick was preferred in the construction of churches; it lent itself best to all the caprices of the architect; and as the interiors were always lined with marbles and mosaics, or decorated with paintings, brick walls were the most suitable for the reception of these kinds of ornamentation.

The forms of the bricks varied infinitely in Byzantine times; but the form that was the most frequently used was that of the Roman brick, termed *plinthos*. These bricks were made of tempered clay pressed into moulds by the feet of the workmen: we frequently see upon their surface the prints of the feet of men and children. Moulds were used for the pieces forming cornices and mouldings. The shafts of columns were built of circular bricks, which, if the column was not above a foot in diameter, were divided into two semicircular parts; if, however, the column was of considerable size, the bricks took the form of segments. The Byzantine brick, like the Roman, was about an inch and a half in thickness, and was always laid upon a bed of mortar half an inch thick.

Bricks were generally marked with a stamp which indicated their destination. Those for churches had a cross and monograms; in the church of St. Sophia they have entire inscriptions. This custom of stamping, which dates from the time of the Assyrians and Babylonians, was common in all succeeding ages. The bricks of a portico at Ostia have the legend: *De Olearia*; showing that the oil-market was situated there. Ciampini¹ gives representations of many signs copied from those of the ancient churches of Rome. The churches of Thessalonica have similar symbols, all of a religious character. We do not so often find the name of the maker upon Byzantine as we do on Roman bricks. It is not surprising that the Byzantines took great pains with the fabrication of their brick, when we consider that it was employed in their military as well as in their ecclesiastical and domestic architecture. The walls of Constantinople and of Nicæa are built of it. It was thought that brick walls were best able to withstand the effect of the battering-ram in attacks. Generally the core of the wall was of concrete.

The manner in which the bricks were arranged contributed greatly to the decoration of buildings. They were laid not always horizontally, but sometimes obliquely, sometimes arranged in the form of the meander fret, sometimes in the chevron, or herring-bone pattern, and many other forms of similar design, giving great richness and variety to the façades. Interesting examples of this are to be seen in the absides of the church of Eski Djouma, at Thessalonica, and in the walls of Nicæa, which present an infinite number of combinations.

The manufacture of roof-tiles remained much the same as in the earliest times. The Byzantines generally made use of tiles two Greek feet in length by one foot in breadth; they were placed alongside one another, and the joints covered with a hollowed tile; the ridges were decorated with ornamental ridge-tiles, and the eaves enriched by ornaments which modern architects improperly term *antefixæ*. These ornaments were invented by a sculptor, Dibutades, who was the first to enrich the ends of the tiles with masks. This mode of decoration he called *prototype*.²

The universal use of brickwork made the Byzantines pay great attention to the composition of their mortar. It was so well made that it remains at the present day as hard as that in

¹ *De Ædificiis a Constantino Magno constructis.*

Primusque personas tegularum extremis imbricibus imposuit,

² Pliny, book xxxv. ch. 12. Dibutadis inventum est . . . quæ inter initia protypa vocavit.

the best buildings of ancient Rome. The lime was always well chosen, and the sand free from foreign particles. Like the Roman mortar, it was composed of one-third rich chalk, one-third sand, and one-third brick-dust. These proportions varied little in different countries; but where pozzuolana was abundant, it was used in preference. Where large masses of concrete were employed to form the foundations and cores of the walls, the courses of concrete were laid by means of larger wooden boxes, open at top and bottom, in which, in the case of walls, the bricks of the facing were first adjusted, and then the cement thrown in a body, and pressed down by means of a rammer; afterwards, when the cement was properly set, the plank sides and transverse supports were removed. The holes left upon the removal of the cross-pieces are frequently to be observed in the walls of ancient buildings.

When concrete was used, the facing only was of brick. The walls were of great thickness, generally more than three feet; otherwise they would have been wanting in solidity.

The mode of constructing in concrete inherited from the Romans was not applied solely for cores of walls, but was employed in vaults, bridges, and aqueducts. In the latter the surface of the concrete was covered with a bed of powdered charcoal mixed with lime, and with a coating of very fine cement polished by means of an application of oil. The whole together constituted a mass impenetrable to water, which has resisted the attacks of time.

Cisterns, in the construction of which the Byzantines surpassed the Romans, were all formed in this manner. The vaults of these cisterns were either simply arched, or had domes with pendentives almost always made of masses of concrete, which had the advantage of being lighter than stone for the purpose. From cisterns, the mode of vaulting in concrete alone, was applied to houses. Porous stone, but especially pumice-stone, was occasionally used; sometimes the domes were constructed of pottery; for instance, in St. Vitale, at Ravenna, where the dome is formed with urns and amphoræ placed side by side, and grouted with mortar. An example of this was found at Rome: the Circus of Caracalla was vaulted with earthen vessels similarly arranged, forming a light yet solid system of vaulting.

The Byzantines attached so much importance to the manufacture of their mortar, that they invented many stories relating to its use in celebrated buildings.

Codinus mentions that the mortar for the church of St. Sophia, at Constantinople, was mixed with barley-water. The history of the bricks of the cupola, which were brought from Rhodes, and which were so light that they floated on the surface of water, seems to be equally apocryphal: observations made in the present day have not confirmed this tradition.

The formula for the composition of mortar was the same amongst the Byzantines as amongst the Romans. The sand was always taken from the banks of rivers, and not from the sea-shore. In hydraulic works the sand was omitted. The bricks were laid on the bed of mortar after being damped. This is proved by the fact that the rough surface of the brick is always visible on the bed of cement. The joints were always carefully pointed, so as to leave a projecting fillet. The imposts upon which the arching was carried were generally of stone. The Byzantines also borrowed from the Arabs a kind of mortar which is still used at Constantinople, and is known under the name of *khorasan*. It is of a brown colour, and is composed of hydraulic lime and of fine sand, and is very similar in its qualities to Portland cement. It was by employing this mortar that the Byzantines were enabled to form so many domes at such a slight cost.

THE ORIGIN OF BYZANTINE ARCHITECTURE.

THE term Byzantine cannot properly be applied to any style that preceded the foundation of Constantinople; yet, after the reign of Diocletian, Roman art underwent great changes. The principles upon which the temples were constructed had fallen into disuse. The dome began to be introduced into sacred architecture; and if we may form a conjecture from the temples still existing in Syria, and in the Hauran, at Djerash and Bozrah, we may conclude that this feature was derived from the East. The temple of Jupiter, built by Diocletian, at Salona, has nothing in common with the temples of more ancient times. In it the ancient principles are modified, more perhaps in the arrangement of the plan than in the architectural details. Diocletian, who had erected at Nicomedia many frail edifices which were overturned by earthquakes, caused a palace to be built at Salona rather on the plan of the residences of the princes of the East than of those of the Cæsars. Its vast inclosure embraced temples, baths, and halls of reception, as did the palace of Persepolis. This palace became the model for those which the Byzantine emperors erected on the borders of the Bosphorus, which consisted of an assemblage of various edifices, instead of being a single royal residence. The oriental princes — the Seljouks, and also the Turks their successors — preserved in their mansions the same arrangement, which was produced as much by the exigencies of the climate as by the security afforded by it to the inhabitants. In addition to the palaces of Byzantium, of which historians have left us so many descriptions, we may mention the palace of Sultan Mourad at Broussa, that at Adrianople built by Selim, and also that of Tchahar-Bagh at Ispahan. In all these we recognize the same type, which was adopted by the potentates of the East rather than by those of the West.

The erection of the Baths of Diocletian at Rome (which have been converted into a church) may be said to have afforded the *point de départ* for the change in style we have mentioned. The architects of the time of Diocletian laid aside the tradition of their predecessors entirely. For instance, they relinquished the regular form of entablature composed of three members, — architrave, frieze, and cornice. In the provinces, the columns frequently differed as to proportion from those of any known order. Especially amongst the architects of the East was there manifested a desire to quit the beaten paths of art.

The accession of Constantine to the imperial throne was the signal for a notable departure from the traditions of ancient art, although at that time the emperor remained true to the pagan religion. The Arch of Constantine at Rome, and other edifices of the same epoch, do not bear manifest traces of the change; but as soon as the emperor had declared himself protector of the Christians, and had himself embraced Christianity, the necessity for the erection of edifices to be appropriated to the new worship arose, and the arch was adopted in them as the characteristic of a new style. The artistic genius of the people was stimulated, and the Christian world was soon covered with churches and convents.

The vast edifice of the Roman forum, which was long regarded as the Basilica of Constantine, and which is, according to all appearance, a church of the 4th century — since we find in it the narthex of the early Christians — became a model for the new Christian temple.

We shall now endeavour to show of what description were Christian edifices in the East before the reign of Constantine. It is certain that they were numerous, since at each period of persecution new edicts ordered their destruction.

The great event in the life of Constantine, that which was, so to speak, the commencement of the era of Christian monuments, was the apparition of the luminous cross with the inscription: **EN TOYTΩ NIKA** (By this sign you shall conquer). Constantine made this his royal standard, placing the monogram of Christ in the middle of a crown; and Christians, from age to age, perpetuated on their monuments this sign, which recalled the hour of the triumph of Christianity. Eusebius,¹ who had seen the *labarum*, describes it in these terms: — “It is

¹ *Life of Constantine*, book i. ch. 31.

a spear covered with plates of gold, with a transverse branch which makes the cross. There is at the top of the spear a crown encircled with gold and precious stones. The name of the Saviour is marked on this crown by the two first letters of it, the second of which is a little shortened. There is a purple banner attached to the transverse rod. This banner is square in form, and covered with pearls. The spear is very long. On the lower part of the banner are half-length portraits of the emperor and of his children, in gold." We find from this description that the *labarum* differed but little from other Roman standards which are represented upon so many monuments.

The emperor, moreover, placed in front of his palace a picture surmounted by the sign of the cross. He was represented in it with his children; and beneath their feet there was a dragon pierced with arrows, falling into the sea. This picture was painted in wax, or encaustic.

In the year 315¹ Constantine abandoned paganism; still he tolerated it until the end of his reign, taking measures, moreover, which tended to annihilate its influence by degrees. He for a time allowed the temples of Byzantium to exist. This toleration did not last long; but he ended by causing them to be shut up, depriving them of their revenues, and forbidding the erection of new ones.²

From this period the zeal of Constantine for the Christian religion was openly manifested. In the year 316 he abolished the punishment of crucifixion; he also then authorized the Church to receive legacies; a law of the 7th March, A.D. 321, ordained that Sunday should be made a day of rest, — a law observed for more than fifteen centuries by all Christian people.

Magic, oracles, and divinations had become the plague of the pagan world. The emperor interdicted all those who practised these superstitious customs to enter private houses, and he ordered the prefects not to make offerings in their name.³ Lastly, he put an end to a cruel usage which had descended from the Etruscans to the Romans, and which had become the dominant passion of the people, by interdicting the combats of gladiators, feeling that he would be supported in this measure by the Græco-Roman population of Asia, amongst whom it is evident this passion never extended, from the fact that we only find three specimens of amphitheatres existing throughout the whole of Asia. The criminals who formerly had been condemned to be thrown to wild beasts were sent to the quarries.⁴

The amphitheatres were unoccupied; and those arenas, which so many Christians had moistened with their blood, became places of pilgrimage. Oratories were established, near which the deacons preached to the unconverted. But if the combats of the arena were abolished without exciting discontent, it was not the case with the theatres, which, in spite of their pagan origin, and in spite of the religious character that scenic representations had in ancient times, resisted all the efforts which the new Church made to destroy them. Literary tastes had spread too widely amongst the Greek and Roman people to allow them to renounce easily so great a pleasure as that to be derived from theatrical performances. These edifices themselves were erected in an imperishable manner. The public were not put to any expense to maintain them, and in ordinary times they were made useful for popular assemblies. These are the principal reasons why the theatres, which we see in almost every Greek town, were preserved. But no others were erected. Of all the theatres existing in the present day, we cannot cite a single one that was erected at a later date than the reign of Constantine.

The games of the circus shared with the theatres the public favour. Thus all tastes were gratified, — those of the educated, and those of the illiterate.

Constantine took care to foster a passion so favourable for developing physical strength: thus, one of the first works which he executed in his new capital was the completion of the circus commenced by Severus.⁵ That prince, after having taken and almost destroyed ancient Byzantium, had commenced to rebuild it; he had caused the plan of a vast hippodrome to be traced on a site parallel to the Propontis, which had a very steep descent on the side towards the sea; he had furnished this with steps, as far as the circular part which the Greeks call Sphendon;⁶ he rebuilt the Bath of Apollo — the Horse Tamer — called the Bath of

¹ *Chronicon Pascale*, lib. i. p. 561.

² Paul Orosius, book vii. fo. C, edit. 1517. Tum deinde primus Constantinus justo ordine et pio vicem vertit edicto: Si quidem statuit citra ullam hominum caedem paganorum templa claudi. And again, ch. 19: Hic Constantinus M. jubet templa claudi.

³ Eusebius, book ii. ch. 44.

⁴ *Theod. Code*, xv. 12, 1.

⁵ *Chronicon Pascale*, lib. v. pp. 494 et 495.

⁶ Codinus, *de Orig. C. P.* 10. Also, Dion Cassius, book vii. p. 298.

Xeuxippus; he also erected a theatre. Constantine, when he became ruler of Byzantium, caused all these edifices to be completed; but he could not pay much attention to these various undertakings until he became undisputed master of the Empire. The Christian religion made great progress in spite of the secret schemes and open attacks of the rivals of Constantine. The chief of these rivals was Licinius, who, when master of the East, in the year 316, passed an edict forbidding the bishops to assemble, and another, making it illegal for men to assemble in the churches at the same time as women; also for women to enter any places where the maxims of Christian piety were taught; and, lastly, for bishops to undertake the instruction of women.¹ This edict shows that in the primitive Church the two sexes assembled at the same time to listen to the services. The edict of Licinius met with approval; for in the Byzantine Church, the two sexes were quite separated, and had distinct entrances, though they came to receive instruction at the same hour. St. Paulinus in his Epistles, and also St. Augustine, recommended the separation of the sexes. The arrangements necessary to effect this separation had a great influence on the plans of the churches in all parts of the Empire. In the East a gallery called *gynæconitis* was appropriated to the women; in the West this custom was not so general. The churches of Italy have no arrangement for the purpose. The most ancient churches there have nave and aisles divided by rows of columns; they were, in fact, copied from the courts of justice, — *basilicæ*, from which their name is derived.

The Apostolic injunctions relative to the new converts, who were called catechumens, and to the various classes of the initiated of different degrees, gave rise to some peculiar features in the plans of the churches, such as the *narthex*, or external passage, the *exonarthex*, reserved for penitents, and the baptistery, which was always built outside the church. We never find the bell-tower mentioned amongst these different divisions: it was added in more modern times. In the primitive Church the faithful were summoned to worship by the sound produced by striking planks of oak, or slabs of bronze or iron, which were suspended in the outer part of the building, generally in the porticos or *emboles* (ταῖς ἐμβόλαις). These planks were called *sementra*. The great *sementron* was used for summoning the monks: it was generally of bronze, and was more sonorous than the others, which were simple plates of iron suspended by chains: these were struck with hammers of wood or iron.

The church was entered through a square court (*atrium*), in which was the fountain for ablution; for all Christians were recommended to perform an ablution before prayers. There is still to be seen an inscription in the church of St. Sophia, at Constantinople, which proves this to have been the usage: — ΝΙΥΟΝΑΝΟΜΗΜΑΤΑΜΗΜΟΝΑΝΟΥΙΝ (Not only cleanse thy body, but wash away thy sins). This custom of making the purity of the body symbolical of the purity of the soul was the reason why baths were erected in the vicinity of most churches. Eusebius mentions that Constantine caused a bath to be constructed near the church of the Holy Apostles.

The persecutions to which Christians were subjected under Licinius were the last trials that the religion of Christ had to undergo before its triumph over paganism. Contemporary writers enumerate many churches that were razed to the ground. It is evident from this that the Christian community had become rich and powerful to have erected so many places of worship. After the death of Licinius, Constantine recalled the proscribed bishops, and those converts who had been sent to labour in the mines.

The emperor conceived the idea of founding a new capital; and history acquaints us with his uncertainty about the matter. He at first entertained the project of establishing it at Thessalonica, a town celebrated in Christian annals by the preaching of St. Paul and St. Andrew.² He afterwards selected the territory of Troy as the site, because the name of that city was always renowned amongst the Greeks; however, he finally fixed upon the site of Byzantium, which had been dismantled by Severus, but had again become a central place of resort for a maritime and commercial population. The Propontis and the Bosphorus were connected by a wall in the short space of nine months, and the town itself was completed A.D. 330, — the twelfth year of the reign of Constantine — two years after the commencement of the work. The writings of Byzantine historians abound with notices of the works executed by this emperor; but the rapidity with which they were executed caused their ruin, and in the last ages of the Empire it was difficult to find an edifice erected by its founder.

¹ Eusebius, *Life of Constantine*, book I, ch. 53.

Apostolic history of Abdias; *Encyclopédie théologique*, by the

² Id., *ibid*, ch. 40; *History of St. Andrew*, after the Abbé Migne, vol. XXIV. p. 62, seq.

Ecclesiastical architecture from the time of Constantine to that of Justinian partook of certain principles of Roman art. It was by the erection of churches especially that Constantine desired to manifest his faith. Those churches which he built at Rome were on the basilican plan; that is to say, they had nave and aisles divided by columns, surmounted, not by arcades but by an architrave. Ciampini informs us that in the first basilica of St. Peter at Rome the columns were crowned by an architrave; this is also the case in the church of St. John Studius at Constantinople. The first churches built at Constantinople were on a similar plan. The first church of St. Sophia was of oblong form, — *δρομικῷ σχήματι* (like a stadium) say the Greek historians,¹ — and was covered with a wooden roof.

The emperor also built the church of St. Agathonice, that of St. Acacia, and that of the Holy Apostles, with the assistance of his mother. This latter was of an oblong form, and the nave had a ceiling ornamented with caissons of wood.²

Amongst the edifices built by Constantine we may mention also the church of St. Irene, the palace of Chalca, thus named because it was covered with bronze tiles; the palace of Magnaura, the portico Sigma, and the bath called Pellucidum, because it was lighted by means of slabs of alabaster (*κάτοπτρον λουτρον*). There was in it a basin for swimmers, ornamented with statues, where were seven seats named after the seven planets, and twelve porticos, which called to mind the temperature of the twelve months of the year.

We may conclude that the impatience of Constantine to complete his new capital in so short a space of time had not afforded the architects time to study these new edifices thoroughly. The materials for them were partly obtained from the ruins of ancient cities, where blocks of marble, and especially columns, were found in abundance.

But it was not sufficient to erect, — it was necessary also to people the new capital. Codinus relates an ingenious method employed by the emperor for this purpose.³ He summoned the Roman senators to Constantinople, and in the meanwhile he sent architects to Rome to make plans of their town and country mansions. On their return, he caused houses to be erected at Constantinople similar to those that the senators had occupied at Rome. When they were completed, the emperor asked the senators if they were inclined to go home to sleep. "It will take us two months to join our families," they replied. "I will conduct you to your own houses this very evening," said the emperor. He ordered Philoxenes, his chamberlain, to make ready the houses for the reception of their new occupants. "When the senators recognized their doors, their courts, their staircases, the forms and dimensions of windows like those at Rome, and when they beheld their families come out to meet them, they believed themselves to be in Rome again, and returned thanks for the attentions of the emperor; but in return for these benefits each one of them was charged to found a public establishment, similar to the *hospitia* for the sick, or the *xenodochia* for strangers."

Constantine allowed many pagan temples to remain in ancient Byzantium, and shut his eyes to the ceremonies performed in them. Although historians relate that he abolished pagan superstitions,⁴ yet for the most part the ordinances issued for their abolition were not carried out, above all in the provinces. Still the treasures of the temples were no longer safe. Every day some taxgatherer appeared, and under one pretext or another carried off the most valuable shrines; the new Christians were not long in imitating the taxgatherers, and by degrees the wood from the roofs and doors followed the shrines.

Constantine issued edicts which assured the independent existence of the Christian Church, giving it an incontestable supremacy to all that related to pagan worship. He caused all the inheritances of Christians since the period of the last persecution to be revised, and wherever it was found that there was no relation living to receive the property left by the martyr, the Church became heir; the collectors of revenue were compelled to yield up for the use of the Church all the lands, houses, or goods of which Christians had been unlawfully dispossessed; and lastly, funds were supplied from the royal treasury for the erection of new churches in towns where there was not sufficient wealth for the purpose.⁵

The dissensions caused in the Church by the Arian schism brought about the Council of Nice, at which were assembled all the most eminent prelates of the Christian world. The emperor, who had not yet been baptized, was admitted into the circle of the Council. We do

¹ Codinus, *de Orig. C. P.* Κωνσταντινίας Ἁγία Σοφία.

² *Const. Christ.*, book II. sect. 4; Codinus, book I. sect. 8, p. 7. *ibid.*

³ Codinus, *Ant. C. P.*, x.

⁴ Καὶ τὰ τῶν Ἑλλήνων ἅπαντα καθεῖλε θρησκευματα.—Id.,

⁵ Eusebius, *Life of Constantine*, book II. ch. 39—41.

not know exactly the character of the edifice in which the assembly was held. The account given by Eusebius¹ leaves one in doubt about this. Was it held in a church or in the palace of Nicaea? We are disposed to conclude the latter. Eusebius says,² speaking of the prelates: "They entered the great hall of the palace. When some one had brought him a low seat, which was of gold, and when the bishops made a sign to him to be seated, he sat down, and they all sat down afterwards." It would appear, then, that it was in the palace. No edifice that could have held so large an assembly still exists at Nicaea. Some travellers have imagined the church of St. Sophia to have been the church of the Council; but that edifice is certainly later than the time of Justinian.

WORKS AT JERUSALEM.

AMONGST the ecclesiastical buildings erected by Constantine, we must not omit to mention those at Jerusalem. His great desire was to present the tomb of Christ to the Christian world, freed from all the impurities by which it had been defiled by the pagans. The narrative of Eusebius relating to this subject merits particular attention, as it contains the first description of a church of the fourth century left us by an eye-witness. He begins by stating what we have affirmed above; viz., that the principal churches erected during this period were of the basilican type. The roof of Constantine's church was of wood, ornamented with coffers, and the chancel terminated in a semicircular apse.

The town of Jerusalem had been rebuilt by the Emperor Hadrian, A.D. 132, under the name of *Ælia Capitolina*. Over the tomb of Christ, which had been buried in rubbish, there was erected at that time a temple dedicated to Venus.³ Constantine had this destroyed; and when the débris were removed, the Holy Sepulchre was laid bare.

The emperor then directed the governors to employ the best workmen that were to be had, and to choose the most precious marbles for the work. The main part of the church that he erected was of wrought stone, so well polished and jointed that it was not inferior to marble for beauty.⁴ It is to be remarked that the remains of the porticos still to be found near the present church of the Holy Sepulchre are of workmanship answering this description, and therefore it may be inferred that they are parts of the church of Constantine.

The church was entered by three doorways, as was generally the case in Byzantine times: the centre door of the three was called *Porta Basilica* (the Royal Gateway). The interior had, "on one part and the other, two stages of columns, forming a nave and two aisles of the same length as the church, the roof was a ceiling decorated with coffers (*lacunaria*), which were covered with plates of gold." The nave terminated in a hemicycle decorated with twelve columns, each surmounted by a *crater*, or cup of silver. The emperor presented these columns in honour of the Apostles. Before the church was an *atrium*, surrounded by colonnades.

Eusebius does not mention the *narthex* which is attached to all Byzantine churches. He contents himself with stating that the porch was sustained by high columns. We perceive that the plan of this church was analogous to that of St. Paul at Rome, but it had high galleries, destined, without doubt, for the accommodation of women, which the basilica of St. Paul had not.

This church was built opposite the Holy Sepulchre, and stood due east and west. The practice of orientation was generally followed in all other churches, and was, moreover, recommended in the ecclesiastical constitutions. But this custom was not universal; for in buildings both of Byzantine times and of the first periods of the Middle Ages, we find deviations which are to be accounted for in various ways.

The church was not placed exactly over the tomb of Christ, but at a short distance from it. One proceeded from the sepulchre to an area of some extent, paved with stone and embellished by corridors erected on the three sides; this area separated the *agora*, or market-

¹ Eusebius, *Life of Constantine*, book III. ch. 7.

² Id., *ibid.*, ch. 10.

³ Eusebius, *Life of Constantine*, book III. ch. 25.

⁴ Id., *ibid.*, ch. 36.

place, from the *atrium* of the church. This celebrated basilica was generally known in early times as the Martyrium, from the Greek word *martyr*, meaning witness; because it was an evidence of the site of the Holy Sepulchre.¹

In the year 325 the Empress Helena traversed the whole of Asia Minor, marking the progress of her pilgrimage to Jerusalem by the foundation of institutions for the promotion of piety, and for purposes of public utility. Her presence in the Holy City gave fresh impulse to the researches commenced by Constantine for the purpose of discovering the site of the Holy Sepulchre.

The birthplace of our Saviour was not less an object of veneration to the empress than the Holy Sepulchre. The grotto where, according to tradition, Joseph and Mary lived, was converted into a chapel. She built also the church of the Nativity at Bethlehem, a magnificent basilica still existing, though disfigured by modern additions. We find that the arrangements of this church correspond with the description given by Eusebius of the church of Constantine. The columns of the nave are surmounted by architraves, but the capitals have not the additional block which we have termed *dosseret*, which was invented in later times. There are four ranges of columns, forming a nave and four aisles. The walls of the nave, from the capitals to the roof, are adorned with pictures in mosaic, more modern additions, which, according to Ciampini, were the work of the Emperor Manuel Comnenus in the twelfth century.²

The apse is separated from the nave by a modern wall, which occupies the place of the *iconostasis* or *cancelli*, separating the officiating priest from the public. This generally had three doors into the nave, which were closed by curtains. The *iconostasis* became one of the most ornamental features in Byzantine churches, and was, in general, a screen of great height, decorated with columns of jasper, silver, or other precious material; between the columns were arched compartments, containing paintings of our Saviour, the Blessed Virgin, St. John the Baptist, and the Saint to whom the church was dedicated.

The doorways of the *iconostasis* in the church of Bethlehem, as in all the primitive churches, were closed by curtains, which were let fall at the moment of consecration. This custom dates from the earliest period of Christianity, and Ciampini thinks it was borrowed by the Christians from the pagans.³ These curtains bring to mind the hangings of the palace of Theodoric, king of the Goths, which are to be seen represented in mosaic in the church of St. Apollinaris at Ravenna. These hangings were guarded by the *silentarii*, so called because they had to observe silence in the presence of the prince.

In the primitive Church the tabernacle was concealed from the eyes of the multitude by curtains of this description, and was lighted by a lamp which burnt without ceasing.

All contemporary writers state that all the larger churches built by Constantine were in the form of a stadium (*δρομικῶ σχήματι*), that is to say, oblong. The church of the Holy Apostles, built at Constantinople by command of Constantine, was one of the most important works undertaken by that prince. The church was in the form of a long nave, divided by a transept, which was surmounted by a dome. This is the first example of a church in form of a cross. Eusebius thus speaks of it:—"The emperor erected a church in Constantinople in honour of the memory of the twelve Apostles. The walls were covered with marble from pavement to roof; the nave was ceiled; and the dome, as well as the roof, was covered with plates of brass. Constantine caused his tomb to be erected in the centre of the church, in the midst of twelve other monuments, which he had erected in form of columns, in honour of the Apostles."

This church was built in the middle of a great square, surrounded by colonnades and habitations for the priests. There were also near it baths and fountains. It was damaged by an earthquake soon after its erection, but was repaired by Justinian. In the present day its site is occupied by the mosque of Mahomet II.

We ought to mention that the Roman basilicas, or law-courts, remained devoted to civil purposes. Numerous examples of temples converted into churches may be cited; but with the exception of the Licinian basilica at Rome we know of no other "law court" that was used for Christian worship.

The works that St. Helena executed at Jerusalem by order of Constantine were rendered

¹ Eusebius, *Life of Constantine*, book iii. ch. 29, 36.

² Ciampini, *de Edificiis a Constantino Magno constructis*, p. 150.

³ *Morem hunc velis ornandi januas ex gentibus ad fideles, nempe ad ecclesias transiisse colligo ex nonnullarum ecclesiarum propylæis.*—Ciampini, *de Veteribus Monumentis*, &c., p. 140.

remarkable by an event which became renowned throughout Christendom. When the ground in the neighbourhood of the tomb of Christ had been partly removed, St. Helena found the wood of the true cross.¹ The emperor immediately caused a chapel to be erected upon the spot where this discovery was made; and afterwards many churches were erected in the West as well as in the East in commemoration of this great event.

There is no part of the chapel now existing at Jerusalem of the date of the discovery of the true cross; the present building is of the 13th century, with short columns supporting pointed arches. The Greek inscriptions in it are of still more recent times, containing simply verses from Holy Scripture.

If we examine the present church of the Holy Sepulchre we can easily comprehend the description of Eusebius.

The tomb of Christ was hollowed out of a mass of rock which is still visible. In later times this mass of rock was cut round so as to leave the tomb isolated; and over it was erected still later the chapel which exists in the present day. The floor of the space enclosed is natural rock. Near the Holy Sepulchre another tomb is to be seen, also cut in the rock, level with the pavement: this is said to be that of Nicodemus. Not far from it is another sepulchre, also cut in the rock, in the form of a sarcophagus. It is not to be doubted, then, that in ancient times this was a burial-place. Constantine constructed on this site—become for ever sacred—a chapel, open to the sky, known by the name of The Anastasis. Hadrian of Valois has devoted a chapter to the description of this edifice.²

ROUND CHURCHES.

THE Anastasis—which was circular in plan—was built by Constantine over the tomb of Christ, and became, like other buildings of this emperor, the prototype of a class of edifices of the same kind which were multiplied in the West as well as in the East. We allude to the round churches. Buildings on this plan, which are also to be found amongst those erected in pagan times, were generally covered with domes of wood or stone; they were sometimes lighted from the top, sometimes by means of side windows. It is evident that the Pantheon, at Rome, and the Temple of Portumna at Ostia, gave the first idea for churches of this description. The first church of similar plan was built by Constantine, in the metropolitan city of Antioch: this was octagonal, and was surrounded by two stories of colonnades,³ and decorated with numerous ornaments of gold and bronze. Constantine had not the satisfaction of seeing this church completed: the work was continued by his successor, the Emperor Constantius, and was not finished until six years after the death of Constantine. The ceremony of consecration was performed with unprecedented splendour; no less than ninety bishops took part in it. An inscription, in Greek verse, was placed upon the front, stating the participation of the two emperors in its erection. It is in the following terms:—“Constantine has constructed and consecrated a brilliant temple of celestial splendour to Christ; the Count Gorgonius, in conformity with the orders of the Emperor Constantius, has finished this work.”⁴

Χριστῷ Κωνσταντίνος ἐπέραιστον οἶκον ἔτευξεν
Οὐρανίαις ἀψῖσι πανείκελα παμφανόωντα
Κωνσταντίου ἀνακτος ὑποδρήσσοντος ἐφετμαῖς
Γοργόνιος δὲ κόμης θαλαμηπόλον ἔργον ὕφανε.

In imitation of this edifice, Gregory, Bishop of Nazianzus, A.D. 374, built in that town an octagonal church, which was lighted from above; the interior was decorated with pictures, which, from the delicacy of the drawing, recalled the reality of nature; the colonnade, which surrounded it, followed the contour of the edifice, and then joined the numerous vestibules which surrounded its vast courts. The whole was built of large wrought stones; the cornices and capitals were of marble.

¹ *Histoire universelle de l'Eglise catholique*, by Rohrbacher, vol. vi. p. 253.

² Valerius, *de Anastasi*.

³ Eusebius, *Life of Constantine*, book III. ch. 41.

⁴ Malala, *Chr.*, p. 326.

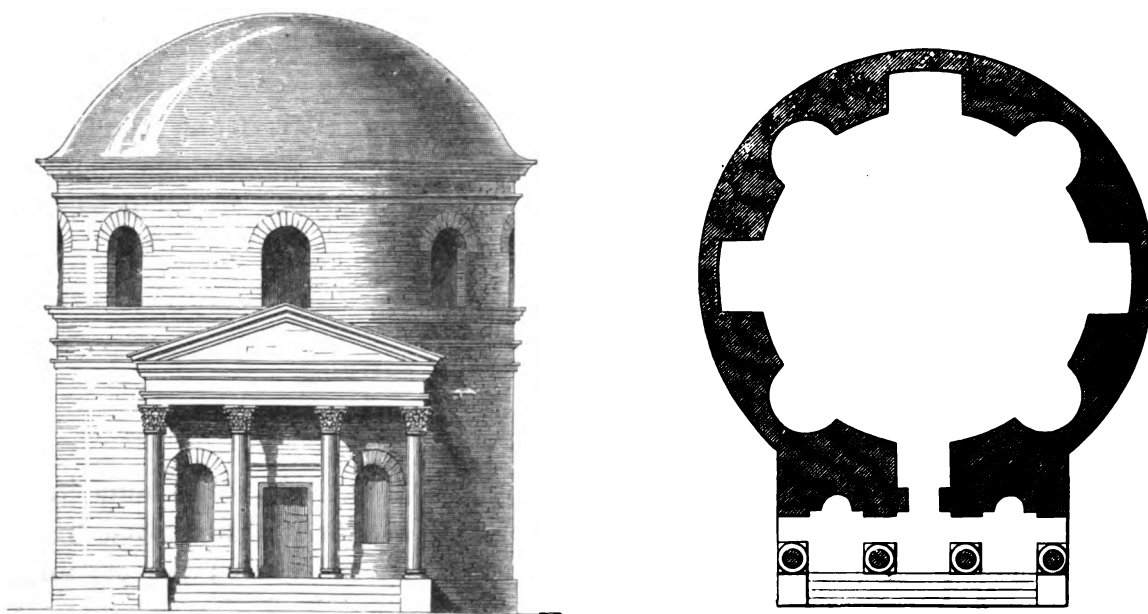
All that art could then effect was made to contribute towards the decoration of churches. Painting was employed equally with mosaic and sculptured ornaments, but in no contemporary writers are statues, or sculpture in the round, mentioned. Even before the ravages of the iconoclasts, the Byzantines did not use statues representing religious subjects for the adornment of their churches; but bas-reliefs, frescoes and mosaics, depicting subjects from the Old and New Testaments, were considered the only lawful Christian decorations. We are aware that statues representing Biblical personages were executed by the Byzantines, but they were never placed inside the churches. This dislike to sculpture in the round was, no doubt, a relic of Judaism—for the Jews regarded representations of the human figure as a sign of idolatry; it also helped to distinguish Christianity from paganism; for the pagans filled the porticos of their temples with figures of divinities and heroic personages.

Painting escaped the anathema; this art was practised by the Byzantines with a sort of passion. Great personages, even emperors themselves, made it the study of their leisure hours. Constantine had his portrait painted in the attitude of prayer, that is to say, standing with hands extended and eyes raised to heaven. We find many figures of saints portrayed in this position, both in the mosaics and in the mural paintings of Byzantine times.

There are many portraits of Constantine extant, made possibly before, possibly after he had embraced Christianity. The Byzantine historians mention numerous statues of the emperors Theodosius, Justinian, and their successors. The statue of the latter emperor was placed at the entrance of the church of St. Sophia. Yet we do not find any mention of the statues of Christ or of the Virgin having been placed inside churches. This fact is not to be attributed to the ravages of the iconoclasts; for had statues ever been admitted into churches, they would have been mentioned by historians.

The Byzantine churches of Ravenna conformed to this custom of excluding statues. Rome did not conform to this oriental usage. The Council of Nicaea, amongst others, does not interdict any representation of personages of Holy Writ. In Rome, at an early period, statues of holy persons were frequently executed; the bronze statue of St. Peter is a proof of this fact. That figure has been erroneously described as an ancient statue of Jupiter, but there is no doubt that it was modelled and cast to represent the Apostle St. Peter.

Most of the round churches that still exist in our own day may be divided into two classes:—those dedicated to St. Elias—this saint had the exclusive privilege of having round churches dedicated to him, and they were always erected upon the top of a hill or some other elevated spot; the other class consists of baptisteries: these are very numerous. The baptistery of Constantine at Rome is the type of edifices of this latter class; there are frequently small baptisteries adjoining ancient churches in the East.



CHURCH OF ST. MARCELLINUS AND ST. PETER.

In the time of Pope Sylvester (A.D. 314—336) Constantine built on the Lavinian Way, three miles from Rome, a round church dedicated to the martyrs St. Marcellinus and St. Peter;

the plan of it has been preserved by Ciampini.¹ It consisted of a rotunda, the interior of which was decorated by eight niches alternately round and square; it had a portico with columns, and it was covered by a hemispherical vault. This edifice appears to have been copied from the temple of Portumna at Ostia. In this church was deposited the porphyry sarcophagus of St. Helena, mother of Constantine.

Here we find a new principle adopted by Christians — that of burying saints and martyrs within their churches, contrary to the pagan law, which forbade interments in the vicinity of sacred localities. What Constantine had done for the cenotaphs of the Apostles at Constantinople, he also did for the tomb of his mother, and the ecclesiastical writers entered into his views. Witness these verses,—

“Spectat de superis altaria tota fenestris,
Sub quibus intus habent sanctorum corpora sedem.”²

The round form given to all ancient baptisteries is a souvenir of the church of the Anastasis. The first baptisteries consisted of a simple dome, under which was a basin with a descent of seven steps. They were always placed outside the church, but their exact situation was not defined; sometimes they were placed in the *atrium*, at other times on one side of the church. The Western Church in this particular imitated the Eastern, and long after the disappearance of paganism, baptisteries were still built at the sides of churches; as, for instance, those of Pisa and Florence. Entrance to the church being, in after-times, no longer severely interdicted to those who did not profess Christianity, in course of time baptisteries were established at the entrance and under the roof of the church itself.

We do not enumerate in this Introduction all the works executed by Constantine,—a notice of them would be more appropriate in a description of Constantinople. We have been desirous simply of mentioning the rules and customs employed in the construction of ecclesiastical edifices erected during his reign, and which have been observed by his successors.

Constantine caused to be constructed in all parts of his empire works of defence and of public utility, and the persons attached to his court imitated him in this respect. The edifices which were not directly connected with religious worship were cisterns, baths, hospices, and hostleries, called *xenodochia*;—establishments which date from the time of the Roman empire, and which in the East have survived all vicissitudes. We find them under the name of caravanserais, or khans, skirting the principal roads, chiefly in the neighbourhood of cities, for the accommodation of travellers and merchants. The “Notice of the Empire” mentions many *xenodochia*, or hostleries, which existed in Constantinople in the time of Honorius. All the great towns of the Empire were equally provided with them; they were due to the munificence of the chief magistrates. Plutarch, one of the principal citizens of Antioch, built a *xenodochium*.

REIGN OF JULIAN (356—362).

THE reign of Julian, when emperor of the East, was too short and too troubled to have made a lasting impression on the arts of his time. The school of architecture which had been formed since the accession of Constantine remained in full force. The genius of architects had been employed above all in the construction and decoration of churches, but the reign of Julian was a period of retrogradation marked by the most violent reaction, and by an alarming return to polytheism. We may expect, therefore, to find emblems upon edifices erected during the reign of this prince, of the religion of ancient Rome. It is not necessary to relate the life and acts of the Emperor Julian when he became sole possessor of the throne of Constantinople. One monument of ancient Gaul, which, according to all appearance, was erected in honour of Julian at the entrance of the ancient capital of the Remi—now the city of Reims—in commemoration of the great victory gained by the young Cæsar over eight allied German kings, has survived the attacks of time.

In order to explain the history of the monument, we need only follow the recital of

¹ *De Edificiis Constant.*

² St. Paulinus (A.D. 353—431), *Epistle to Severus*, 12.

Ammianus Marcellinus on the subject of the sojourn of Julian in Gaul when he was proclaimed Cæsar by the soldiers. On the 8th of the ides of November, under the consulate of Arbition and Lollianus (6th November, 355 of our era), Constantius presented his cousin Julian to the people, with imposing ceremony. The soldiers received the Cæsar, clad in the imperial purple, with deserved admiration.¹ Julian then set out for Vienne (in the Lyonnaise). He was received with acclamations by the assembled people. Constantius being consul for the eighth time, created the young Cæsar consul.

In the midst of the affairs which occupied his attention at Vienne,² the Cæsar learnt that the town of Augustodunum³ was attacked by the Germans. He marched to its succour, stopping for a short time amongst the Tricasses,⁴ and proceeded immediately to Reims, where he had given rendezvous to his army; but the Germans had been defeated, and had retreated. The following year Julian, consul for the second time, with the Augustus, who was himself consul for the ninth time, undertook a second campaign against the Germans. He rebuilt the fortifications of many towns which had been attacked by them, and chased the enemy across the Rhine.

One of Julian's generals having been defeated by the barbarians, seven German kings, named Chnodomar, Westralp, Urius, Ursicin, Serapion, Susmar, and Hortar, united their forces, and formed a camp near Strasburg (Argentoratum). They believed that Julian avoided them in order to escape a complete defeat, although in reality he was employed in strengthening his fortifications.

An account of the battle that followed is given by Ammianus Marcellinus in the fullest detail. Towards the end of the combat, an eighth king, named Vadomar, joined the Germans; but he only added to the number of the conquered. The kings were made prisoners; and Chnodomar was sent to Rome, where he died.

Julian, after the victory, gave orders for the erection of works necessary to protect the country from further invasion. It was at this period that he was proclaimed emperor by his army. He rebuilt the walls of several towns, and then returned to Vienne, where he celebrated the fifth year of his reign in Gaul.⁵ The victory of Strasburg is one of the most remarkable events in the history of this period. Julian had exercised sovereign sway in Gaul for five years; he was regarded as the veritable emperor; and medals were struck with his effigy upon them.⁶ The triumphal arch of Reims, then, may be considered, with all probability, as having been erected in commemoration of this victory, especially as we find on the façade eight large medallions, bearing the heads of barbarian kings, which recall the pictures that were carried at triumphs.

The arch of Julian is composed of three arcades, separated by coupled Corinthian columns. The total length of the façade is 98 ft. 3 in.; the breadth of the large arch is 16 ft. 6 in.; the two others are 10 ft. 9 in.; the full height of the building in its present state is 32 ft. 5 in. The entire entablature has been demolished; the columns are supported by pedestals, which form a continuous surbase. Although the arches are of different widths, the imposts are of the same height.

In the details of the sculpture particularly, we find all the characteristics of Byzantine — that is to say, of Græco-Roman art — beginning to make their appearance. Julian, who had resided in Greece for a long period, loved and cultivated Greek literature, and had carried with him into Gaul the idea of the superiority of Greece to Italy. At this epoch Roman art in Italy was in full decadence, — Byzantium was the great centre of the artistic world. That mixture of Greek and Roman styles which distinguishes the architecture of Constantine's time, was produced spontaneously by the intercourse of the two schools. Julian — master of Gaul, and adored by the people — ordered vast public works, and the artists who executed them came no longer from Rome but from Byzantium. From this period we may date the introduction into the West of that style which we call Græco-Roman or Byzantine.

The ornaments of the Triumphal Arch of Reims — the foliage and mouldings — have all the character of the Byzantine style. This is also the case with the ornaments which decorate the interior of the arches.

¹ Ammianus Marcellinus, book xv. ch. 8.

² Idem, book xvi. ch. 2.

³ Autun.

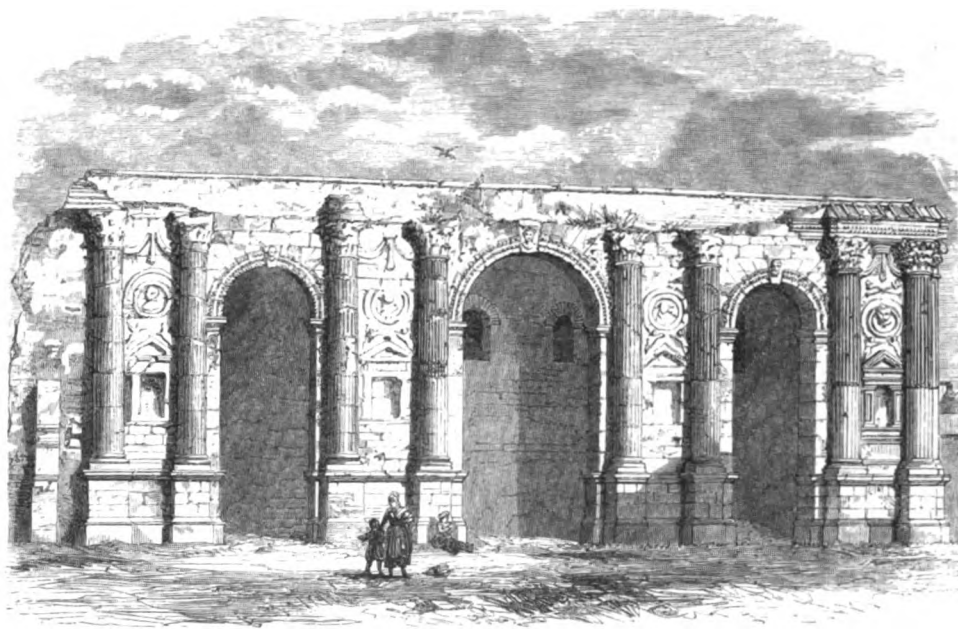
⁴ Troyes.

⁵ Ammianus Marcellinus, book xviii. ch. 2, book xxi. ch. 1.

Quinquennalia celebrat.

⁶ There exists a coin of Julian on the reverse of which is written: "VIRTVS AVGusti Nostri." — *Médailles de la Reine Christine*, Pl. XLII.

The proportions of the columns are good, exactly the same as those of the Arch of Theseus and Hadrian at Athens. This resemblance, which is perhaps fortuitous, might however be due to the architect's recollection of the monuments of Greek art. The spaces between the columns



TRIUMPHAL ARCH AT REIMS.

are profusely decorated. In the middle there are square niches, the backs of which are sculptured in bas-relief—Æneas bearing his father may be remarked amongst other subjects—all of which have reference to Roman traditions. Above these niches two victories sustain large discs or bucklers, on which are carved, in high relief, the heads of long-haired barbarian kings. Above the bucklers (*fercula*) are sculptured caducei and the attributes of Peace.

The interior of the vaults is not less interesting than the exterior, as it affords subject for the study of the history of the sculpture of this period. In one of the arches is a large bas-relief representing Romulus and Remus nourished by the wolf. The vault of the principal arch exhibits, in a central medallion, the genius of Abundance surrounded by twelve bas-reliefs representing the labours of agriculture during the twelve months of the year. The last arch is adorned by a sculpture of Leda with the Swan (Castor and Pollux were especially venerated in Gaul: a bas-relief representing a horseman, holding his horse by the reins, was dug up in Paris in 1730; on the field was inscribed the name POLLVX).

In the 12th century, when the city of Reims was surrounded by ramparts, the arch was enclosed within a fort called the Château de Mars. It afterwards remained for a long time concealed by modern edifices, and thus was saved from destruction. At the period when the Arch of Julian was constructed, pagan Rome again oppressed the world with the weight of her warlike renown, and Julian showed during the rest of his reign that he was not the man to extirpate the superstitions of paganism. Christian art, still in its cradle, did not then interfere with buildings not used for worship: this is why we find purely pagan emblems on the arch of Reims.

From the time when Julian became sole master of the Empire, history exhibits him in another light; the valiant general, the hero of Gaul, became in the stupefied East a mediocre sophist and wordy disputant. The writers of the period do not state whether he undertook the construction of new temples, but he found the ancient sanctuaries still extant, and he summoned to them the ministers of the abolished worship. The only other works of the reign that have reference to our subject are the fortifications this emperor erected round some of the towns of the East; and we have already stated that up to the 15th century the system of defence of places had undergone but little change from that of antiquity.

REIGN OF THEODOSIUS (379—395).

CHRISTIAN architecture, under the immediate successors of Constantine, underwent no remarkable modification; we remark, if anything, a return to the principles of Roman art. The emperors were chiefly occupied by dissensions which arose in the Christian community, and were also engaged in destroying the last vestiges of idolatry; above all, they were employed in defending the towns of the East against the invasions of the Persians, which became menacing; and so gave their attention principally to military works. The admirable fortifications of Amida were commenced by Constantius while he was Cæsar: they were augmented and finished by Justinian.

Constantius took care to complete the works which Constantine had left unfinished. The church of the Holy Apostles had already suffered from the effect of an earthquake. Constantius restored it, and richly endowed it. To this prince the city was indebted for the magnificent baths situated near the church. The arrangements of these baths may be traced in those of Mahomet II., the plans of which we give in Plate 58.

The historian Malala mentions many works of public utility that Constantius caused to be executed in the East; amongst others, Antinopolis was rendered impregnable. We have alluded to the terrible earthquakes which during the reign of this prince ruined many towns in the East—these he rebuilt. Nicomedia in Bithynia, Antarat in Phœnicia, were amongst those that were restored.¹

The reign of Theodosius was a triumph for the orthodox, and at the same time a time of terror for the last pagans. This prince did not exhibit the same degree of toleration as Constantine, who had endeavoured, by mild measures, to gather the adherents of the ancient worship within the fold of the Church. He closed the temples, it is true, but he employed no rigorous measures against the pagans. Under Theodosius, on the other hand, the ostensible practice of the abolished worship became a crime. The temples were either destroyed or converted into churches. Then it was that the pagans uttered complaints through the mouth of that eloquent rhetorician Libanius. In 391, an edict appeared which prohibited sacrifices, and ordered the destruction of the two temples of Serapis; the more magnificent of these, which was at Alexandria, was replaced by a church dedicated to St. John the Baptist. All the edicts of Theodosius bear the stamp of the violent reaction against paganism which had raged since the time of Julian.

The Arians, who in the eyes of Theodosius had imperilled the faith, were the objects of measures no less severe; he compelled them to give back the churches that belonged to them, and forbade them to assemble in the interior of the towns.

Arianism was so hunted down by the orthodox that we know not what it was, except in the abstract. No edifice erected by Arians exists. It does not appear that in their rites they differed much from the orthodox, as they occupied indifferently the churches of the other Christians. But it is probable that in the arrangement of the furniture of their churches, and in their mode of decoration, they adopted a peculiar style which is unknown to us. During an insurrection the Arians had burnt the roof of the church of St. Sophia—doubtless that of the *narthex*, and also the episcopal palace which adjoined the church. Theodosius compelled them to replace the one and rebuild the other.

He renewed the edict of Constantine, which abolished the combats of the amphitheatre, but he permitted the chase of wild beasts to continue.² He encouraged the prevailing taste of the inhabitants of the cities of the East, by giving unusual *éclat* to the games of the hippodrome, to which he himself appears to have been passionately addicted; and his presence in the circus of Thessalonica is for ever memorable on account of the cruel vengeance he exercised on the inhabitants.

The town of Antioch also suffered from the violent and irascible character of Theodosius. The statues of the emperor having been overturned in an insurrection, the principal rioters were by his orders condemned to death; he closed the theatre, the circus, and the baths, and finally the town was deprived of its privileges and put under the jurisdiction of Laodicæa. He was the more

¹ Malala, p. 326.

² *Theod. Code*, xv. 11, l. 2.

irritated at the insurrection—which was caused by an increase of the taxes—since he had erected a bridge across the Orontes for the convenience of the inhabitants, which exists to this day.

The works which Theodosius executed at Constantinople placed the town in a better state of defence. He built the Golden Gate, which still exists; we may conclude from its present appearance, that, even when complete and surmounted by a triumphal car, it never could have been an imposing structure.

But the work which gave the greatest satisfaction to the inhabitants of Byzantium was the completion of the great circus commenced by Septimius Severus, and which Constantine had left incomplete. Theodosius erected the colonnades and steps on the side nearest the Propontis, and caused the obelisk of King Thoutmes (which still ornaments the square of the Hippodrome) to be raised in the centre of the arena. The pedestal, adorned by four bas-reliefs, is one of the most curious specimens of Byzantine sculpture extant, and shows to what a point Roman art had been degraded at this epoch. There have been many discussions on the origin of the organ. The south bas-relief exhibits, in the midst of an orchestra, an organ blown by two acolytes. Thus, in the year 380, the organ was one of the instruments employed in public concerts.

The edicts issued by Theodosius for the regulation of public works aroused in the nation a useful emulation for the erection of large buildings.¹ By a law of the year 384, the citizens were made to contribute money for the construction of bridges and aqueducts. The great consumption of water in Byzantine towns placed these latter structures in the first rank of public monuments. The emperor set the example by building in the capital a bridge and an aqueduct.

A triumphal column, with an internal staircase, in imitation of the Column of Antoninus, was raised in honour of Theodosius, and surmounted by his statue: the pedestal of this existed some years ago. Another triumphal column, but of meagre effect, exists still in the garden of the seraglio. It has a granite shaft, surmounted by a Corinthian capital: on the pedestal, which is very simple, is the following inscription:—“FORTUNÆ REDUCI OB DEVICTOS GOTHOS.” It is of the reign of Theodosius, and appears to have been raised in the year 440, in memory of the victories of Stilicon over the armies of the Goths.

The perpetuation of the Roman taste for triumphal columns manifests itself again in the Column of Marcian, which has survived all the chances of fires and revolutions. It is of a single piece of granite: the base and capital are of marble. The pedestal bears the following inscription:—“PRINCIPIS HANC STATUAM MARCIANI CERNE TORUMQUE TER VOVIT QUOD TATIANUS OPUS.”

Marcian reigned from the year 450 to 456. The column which is dedicated to him stands in the middle of a plot of ground belonging to a private dwelling, to the south of the mosque of Mahomet II., not far from the ancient quarter of the Janissaries. The Turks give it the name of *Kiz Tash* (the stone of the girl), on account of the figures which ornament the pedestal.

The pedestal is ornamented by two genii, who hold up the *labarum*.² The capital is a model of the art of the fifth century; it appears to have been derived from the Roman composite order. The volutes are small, and surrounded by foliage like that of the Corinthian capital—the leaves are those of the acanthus. The column is ten diameters in height.

The greater part of the public works executed by the emperors Leo I., Anastasius, Zeno, and Justin, were those of the fortifications around the Eastern cities. Anastasius is celebrated for the great wall which he built between the Propontis and Selymbria—of which there are still some traces. But in these works, executed during troublous times, we remark nothing that indicates a movement in civil and ecclesiastical architecture. The towns of Edessa and Dana were rebuilt almost entirely from the foundations. We shall presently have occasion to speak of them.

The Empire at this period seemed destined to suffer great losses: in one part the invasion of the Persians, in the other the ravages of earthquakes, tended to throw the inhabitants into a state of desperation. It was in this condition that the Emperor Justin found the East when he mounted the throne in the year 518. His first care was to rebuild the town of Anazarbus, in Cilicia, and make it one of the strongest places in the country. He gave it the name of Justinopolis.

This town is situated at the foot of a high calcareous rock, forming a natural acropolis. Justin built the walls of wrought stone; they are defended by square towers, and by a covered

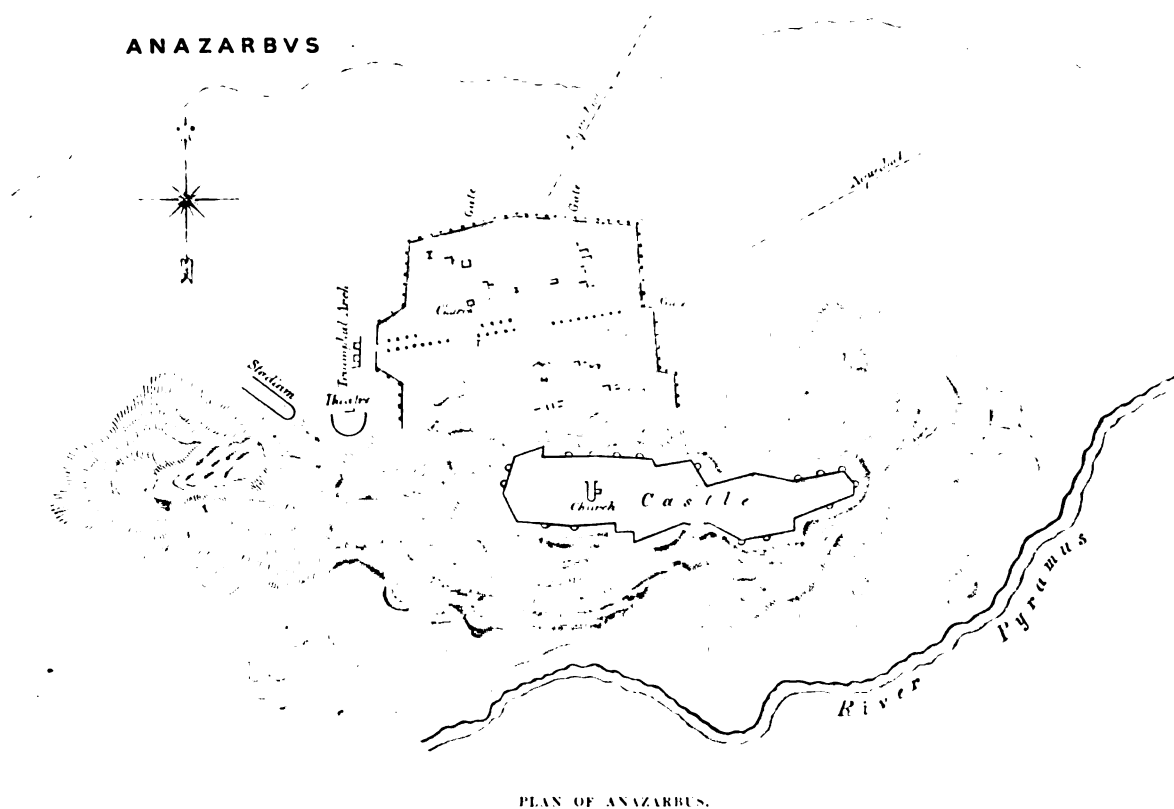
¹ *Theod. Code*, xv. 1, l. 20.

² These genii are represented in the frontispiece.

way, flanked by the towers. This is the system of construction to be seen in the walls of Constantinople and Nicaea. On the west side a triumphal arch, with three gateways, has resisted the inroads of time: its architecture indicates the time of Hadrian. The theatre and stadium are also anterior to the restoration of Justin; they are situated on a rock, and have survived the effects of earthquakes.

There were many churches in the interior of the town, but they are all in ruins. Water was conveyed to Anazarbus by two lines of aqueducts, which still remain — evidences of the wealth and power of the town in the time of Justin.

The citadel, which occupies without doubt the site of the primitive town, is defended by solid walls, built with large squared blocks of bossy masonry. In the interior of the castle are several small Armenian churches, erected when the town became the capital of the second Armenia, — in the 10th century.



In the seventh year of the reign of Justin, the town of Antioch suffered, for the fifth time, from the ravages of a fire, which consumed with great rapidity all the public edifices. The oratories, churches, and monasteries, were all destroyed. The great church built by Constantine resisted for ten days the action of the fire; but at last, its foundation being undermined by the torrents of fire which ran through the streets or fell like rain,¹ the edifice was engulfed in the flames. At present it is impossible to find the site of this church, which was justly admired by all contemporaries.

REIGN OF JUSTINIAN (527—565).

A NEW era for Christian architecture commenced with the reign of Justinian. He found himself master of a vast empire in a state of tranquillity; the incursions of the barbarians were checked both in Africa and in the East, and paganism, though not quite annihilated, was gradually dying out. All these things allowed the new emperor to set about repairing the misfortunes of latter times — to fortify his frontiers against enemies from without — and finally to raise temples worthy of the religion which had triumphed after five centuries of warfare. It will not be difficult to trace the progress made by the arts under Justinian. The historian Procopius has simplified, in the different provinces of the Eastern empire, the task to those who would search for vestiges of the buildings erected by this prince. From the commencement

¹ Malala, *Chronographia*, p. 419.

of his reign we find Justinian surrounded by men the most eminent as engineers and architects. Many of them had accompanied him in his expeditions, and had been able to gain ideas from the various fine buildings they had had opportunities of observing. One of them, Anthemius, a mathematician and architect, born at Tralles, in Lydia, belonged to a family noted for scientific attainments. Anthemius was selected by Justinian to undertake the charge of several extensive works before the commencement of the church of St. Sophia, his *chef-d'œuvre*.

The man of genius was at once revealed; he abandoned beaten tracks to give an astonishing impulse to the architecture of his time. Succeeding ages so far conformed to the traditional principles of Anthemius in the construction of sacred edifices, that in the present day many writers date the commencement of the Byzantine style from the time of the erection of the church of St. Sophia.

It is true that Anthemius was not the first to construct a dome; but he was the first to carry it to a great height, and to venture to pierce it with windows, which added considerably to its appearance of lightness. To the faithful who went to pray at the church of St. Sophia the dome had an important meaning; it represented the celestial vault, from the height of which the All-powerful (the *Pantocrator*) looks down upon the earth. This idea was so well comprehended by the artists as well as by the ministers of religion, that the church of St. Sophia became the type of all Greek churches from the time of Justinian, that is to say, from the 6th century.

Under Justinian, the Christian Church, freed from the fetters which bound it under pagan rulers, manifested itself openly to the world. The primitive churches, which, under the pagan emperors, had always had unpretending exteriors, were replaced by sumptuous edifices. The church of Nicomedia, one of the most ancient mentioned, was replaced by a basilica built by Constantine; in a word, the basilica was, until the time of Anthemius, the type of the Christian church.

Anthemius abandoned this form; the chief feature of his church was the dome, which rose majestically above the surrounding buildings.

The form of the *δρόμος*, or oblong nave, was abandoned in the East, but was adopted and retained until the present day in the West. The form of church with a central dome, on the contrary, became universal in all the towns of the Eastern empire. All churches dedicated to Divine Wisdom (*Ἁγία Σοφία*) are built on the model of that at Constantinople. On the upper part of the dome was generally placed the figure of the *Pantocrator*, or the figure of the risen Saviour, surrounded by his Apostles. We see a remarkable example of this in the church of St. Sophia at Thessalonica.

All the small churches dedicated to the Divine attributes are, without exception, built with domes.

We may include also those dedicated to the archangels, St. George and St. Michael — called in Greek *taxiarchos* (the leader of celestial hosts). Many Byzantine towns had also a church built in honour of a celestial representation of the Virgin, called *acheiropoiēton* (*Ἀχειροποίητον*), that is to say, — made without hands. These churches have always a central dome; so have those dedicated to St. Elias. It was thought proper that all churches with these dedications should be covered with the dome, an emblem of the hemispheric vault of heaven. The idea of the representation of the Creator in the midst of a golden dome obtained neither in Italy, nor in Gaul, nor in Great Britain. The church in the form of a cross, representing the Passion and Agony of Christ, prevailed amongst the people of the North; therefore the polygonal church of Ravenna, which is covered by a dome, was never taken as a precedent. Yet one observes in many countries small churches that are circular in plan; these are, however, neither parish nor abbey churches, but chapels, which belonged to the Templars, who brought from the East a vivid recollection of the Anastasis of Jerusalem.

According to a Byzantine tradition, the church of Mount Sinai was founded in the time of the Apostles, *ἐν τοῖς χρόνοις ὡς λέγεται τῶν Ἀποστόλων ἀνεγερθείς*;¹ but those parts which exist in the present day are due to Justinian, who constructed a fortified monastery in order to protect the monks from the attacks of the Arabs.² This church has a dome.

The church of SS. Sergius and Bacchus at Constantinople was built by Justinian about the year 535; it is square in plan and covered with a dome.³ Procopius, who gives us many details

¹ Leo Allatius, *de Formâ Veteris Ecclesiæ*, epist. vii.

² See Mason Neale, *History of the Holy Eastern Church*, vol. i.

³ Procopius, *de Edif.*, lib. iii. p. 186.

about this church, does not state who was the architect. It was dedicated only two years before that of St. Sophia.

Two magnificent churches built by Justinian no longer exist: that of St. John at Ephesus, of which Procopius has given such an interesting description,¹ has been destroyed to the very foundation; it was in the form of a cross, with a dome at the intersection. This church, according to Procopius, served as a model for the new church of the Holy Apostles, was commenced by the Empress Theodora, and took fifteen years to build; the plan of Constantine being followed — this also was covered by a cupola.

The architects of Justinian had not yet completely given up the basilican plan for their churches. We see a proof of this in the church built at Jerusalem, in the construction of which no expense was spared. The description of the Byzantine historian is sufficiently precise to enable us to recognize the church in the mosque of El Aksa, built within the enclosure of the Haram, on the site of the Temple.

Although we cannot but admire the great activity with which public works were carried on in the time of Justinian, we must at the same time admit that sculpture and architectural decoration made no advance. We find in the buildings of this epoch only debased reminiscences of Roman art. Capitals were invented which partook of the character of all known orders, without possessing the elegance or precision of any one of them. The custom of taking the columns and other architectural members from the old buildings, and adapting them to the new, prevented any attention being paid to proportion. In buildings of this period we never find the entablature complete. It was not that the art of carving had fallen into disuse, for we find capitals in which the foliage is most delicately executed, but evidently not studied from nature, — all ornament was made subordinate to the rule and compass, — interlacing patterns of very varied descriptions became frequent; and the absence of the figures of men and animals in sculptured decoration is very remarkable.

The great insurrection, called that of Nica, excited by the factions of the Circus, caused innumerable disasters in the capital, and was the cause of the destruction by fire of many public edifices and of a great part of the palace. The church of St. Theodore, the palace of Chalca, and the porticos built by Constantine, fell a prey to the flames. Justinian repaired all these edifices, or rather he erected new ones on a grander scale. Procopius mentions the Baths of Xeuxippus; the great porticos; the Palace of the Senate, the façade of which was decorated by six marble columns.²

It was after this insurrection that Justinian laid the foundation of the church of St. Sophia, February 23rd, A.D. 531. The dedication took place December 27th, A.D. 537, five years and eleven months after the fire, and two years after the completion of the church of Sergius and Bacchus.

The other branches of the fine arts were developed together with architecture, — painting and the art of mosaic especially acquired a degree of perfection which they did not attain in the following reigns, although several emperors showed a great predilection for art.

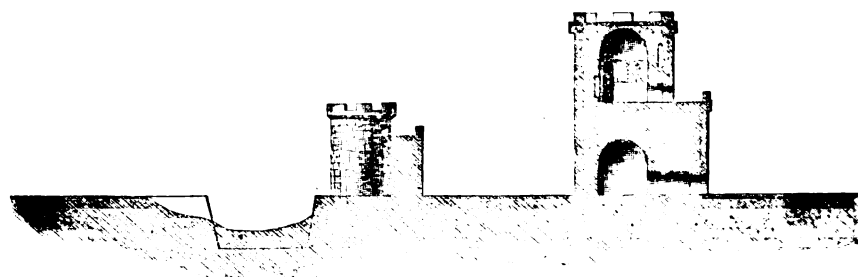
No church was founded at this period in which mosaic did not add its splendour to that of sculpture and precious stones. The decoration of St. Sophia, the domes and absides of the churches of Nicaea and of Thessalonica, show the perfection to which this art had been carried. The use of natural stones in mosaic and inlaid pavements had been abolished. The art of enamelling had arrived at perfection. All the mosaics which still adorn the domes and absides are of coloured enamel, — that is to say, of glass rendered opaque by oxide of tin. The invention, in the present day almost lost, of gilt glass for the ground of pictures in mosaic was nevertheless anterior to the reign of Justinian. We find gold grounds in use before the 6th century. The art of employing metallic oxides is not lost in the East; it is still practised with success by Persian and Turkish artists. The modes of enamelling termed *d'épargne* and *cloisonné* still are used to decorate scent-bottles, and such-like articles. The Byzantines had so much intercourse with the extreme East, that it is possible that this art — which they carried to perfection in the decoration of church furniture, such as crosses, ciboria, censers, and the panels of the *iconostasis* — came to them from Persia; it did not become general, nor was it practised with success until the end of the Persian wars, which placed the Byzantines in immediate relation with the nations of the extreme East.

¹ Procopius, *d. Edif.*, lib. iii.

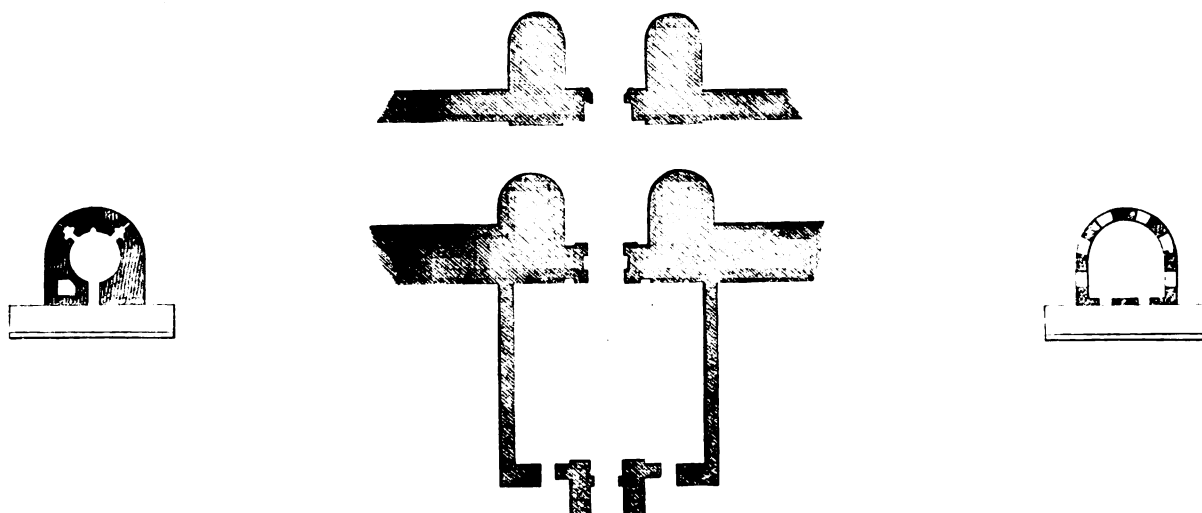
² *Id.*, *ibid.*, lib. i. cap. 10.

MILITARY AND DOMESTIC ARCHITECTURE.

MILITARY architecture had a special character during the reign of Justinian, and his successors departed but little from the principles laid down by the engineers of his time. The art of the attack and defence of places remained stationary until the time when the Turks made use of artillery against the Byzantine towns. The walls of circumvallation were flanked with towers, round or square, but more frequently of the former description. In front of them was a fosse defended by a crenelated wall. The most commanding part of the place was occupied by a quadrilateral redoubt defended at the angles by towers. A covered way ran through all the work. The gates of the towns were protected by an advanced work, which defended them from the actions of engines. The gate itself, turning on iron



FORTIFICATIONS OF NICEA.



hinges, was closed by a portcullis, to which access was to be gained only by a drawbridge. The ancient Roman gates, like that at Nîmes, were constructed in this manner. Many ancient towns on the three continents still possess imposing ruins of these fortified redoubts, which date from the reign of Justinian. We may mention in Africa those of Tobna—the ancient Tubuna—which still remain perfect; the quadrilateral enclosure of Guelma—the ancient Calamata—the construction of which is attributed to Belisarius. Lastly, in the town of Tebessa, the triumphal arch of Septimius Severus, rebuilt and dedicated to the Emperor Justinian and the Empress Theodora, gives access to a redoubt of the same construction. These enclosures, the extent of which varies from five to six hundred feet each way, were in reality the arsenals of the town, but they could afford refuge to the population in case the town should be entered by the enemy. In case of a long siege, the fosses were sown with corn. There the flocks for the support of the inhabitants were collected.

One of the characteristics of Byzantine architecture is that of having the towers very near one another. The diameter of a tower never exceeded thirty or forty feet, and the towers adjoining were generally placed at a distance of three diameters, that is to say, about one hundred and twenty feet.

The principal towers were generally placed under the protection of saints, and bore their names. This custom was perpetuated in the West during the Middle Ages. We still see in the guard-room of some Byzantine towers figures of saints; amongst which may be distinguished St. George, patron of armies, and St. Michael the Taxiarch,—chief of the celestial host. The captain of the guard occupied the principal tower or keep, from which he could issue orders to all the place.

The emperors Leo and Constantine, after having defeated the Saracens, constructed the marble towers of the town of Nicaea, with the proceeds of the booty they gained. These towers are distinguishable from the more ancient ones as much by their square form as by the blocks of marble of which they are built.

The fortifications of many towns of Mesopotamia—Edessa, Dana, Amida, Berœa—date from the time of Justinian, and are constructed on the same principle.

The emperors who succeeded Justinian continued to emulate the great works undertaken by this prince, one of the most illustrious of the Byzantine period. Justin terminated the church of Blachernæ, and added transepts to it—one to the north, one to the south—and gave it the form of a cross.

The palace of Constantinople, the extent of which had been considerably increased by Justinian, was decorated by his successors with the greatest magnificence. But if in all these works we search for the rules of art, if we endeavour to ascertain to which school they belong, we shall find that the principles observed in them are those laid down by the artists of the time of Justinian.

The general form of a church was the same both in towns and in monasteries. A central dome, sustained by pendentives arising from the centre of a nave, is the type perpetuated in ecclesiastical buildings until the fall of the Empire. In the details there are no modifications, either in the juxtaposition of the mouldings or in the forms of the capitals.

The Roman entablature entirely disappeared, to be replaced by curved mouldings separating the various stages. The entablature of the church of SS. Sergius and Bacchus at Constantinople is the last example following the Roman model. This monument built by Justinian is anterior by some years to the construction of the church of St. Sophia.

Basket-work capitals, of which we find no example before the reign of Justinian, Corinthian or Ionic capitals, surmounted by a large abacus or dossier, are found in almost every variety during all the Byzantine period.

The constant employment of materials taken from ancient edifices, and particularly from temples, in order to serve in the construction of churches in the period between the 5th and 10th centuries, influenced the design of both the façades and interiors of ecclesiastical buildings; sometimes the shafts of columns, out of proportion to the height of the building, had to be introduced; those that were too short were raised on bases of unusual forms and proportions; and if we occasionally observe Byzantine arches springing from a point much above the impost, we may be certain that this form originated in the fact that some of the ancient columns were too short for their positions.

From the time when the architects permitted the forms of the vaults and arches to appear in the exterior decoration of their façades, the regular entablature of the Romans was abandoned. This characteristic innovation may be remarked in many edifices of the time of Justinian and his successors—in the church of St. Sophia at Constantinople, in the monastery of Chora, and in other churches less ancient.

From the time of Justinian until the end of the Empire we cannot remark a single change in the modes of construction. In countries abounding with good building-stone we find the architects preferring to employ brick. The decorations of buildings consisted of marble casings taken from Roman ruins; however, much marble for the purpose was still obtained from the quarries. Marble was the great ornament of Byzantine palaces: in the basements the sea-green marble of Thessaly was generally employed. Marble of Phrygia, which is distinguished by a white ground, with veins of purple; the red marbles of Caria; the yellow of Africa, were equally used by the Byzantines for casings and pavements. Alabaster of all colours was much valued for the casings of walls and for the borders for stucco, which enclosed fresco and encaustic paintings. Pictures in mosaic were reserved for churches and imperial palaces; they were composed, as we have stated, of vitrified enamels of all colours. The chief decorations of these edifices were the pavements of inlaid precious marbles.

Each of these branches of industry was practised by a different class of artists, whose names we find in the codes of Justinian and Theodosius.¹ The *quadratarii* were the stone-cutters, who squared the blocks of stone or marble. The *structores* executed works in masonry, cement, or bricks.² The *marmorarii* sculptured the capitals and arranged the slabs of marble. Then came the *albarii*,³ who formed the stucco panels for fresco-painting. The *musicarii* practised the art of mosaic; they comprehended also the workers in marquetry, called *tessellarii*.⁴ After these came those who worked in wood, the *laquearii*⁵ who formed the panels, the gates, and furniture of churches—the iconostases and stalls. The *lignarii* were the carpenters, who framed the roofs and executed other works in carpentry.

The organization of this body of workmen remained perfect under the Byzantine emperors as long as the codes of laws which constituted it existed, and they, working according to the traditions of their art, produced a succession of works of a purely conventional character. Thus ecclesiastical architecture made no great progress for a considerable time. Domestic architecture was not, however, so stationary. The constant communication that the emperors of Byzantium had with the courts of Asia introduced by degrees a taste for the arts of the East.

The dynasty of the Armenian princes, which reigned from the middle of the 9th century to the middle of the 10th, was noted for a taste for luxurious habitations, which formed the *point de départ* for a remarkable change in domestic buildings. The palaces built by these princes were imitations of the “paradises” of the Sassanides and caliphs, with isolated kiosks opening upon magnificent gardens. Alabaster and porphyry were combined with rich mosaics in the decoration of these structures.

The Emperor Basil raised at Constantinople several edifices of the greatest magnificence; he also repaired part of the church of St. Sophia, which was in a ruinous state, and built several churches in the palace, which were either demolished by his successors or ruined in the insurrections. Basil may, after Justinian, be looked upon as the prince who most contributed to the embellishment of the towns of the Empire.

Constantine VII., Porphyrogenitus, who reigned from 912 to 959, gave himself up to the practice of the fine arts with enthusiasm. He adorned the Hall of Assembly with pictures in mosaic, for which he himself furnished the design. The silver gates of the same hall were also his work. The detailed account of these, however, would be more appropriate in a description of Constantinople.

The Saracens and Turks, whose invasions, more and more frequent, left behind them long tracks of ruins, erected in their turn buildings suitable for their worship and adapted to their domestic requirements, but borrowed their architectural forms from the Byzantines. The pointed arch, of which we find traces in Armenia in the year 1010, and the horseshoe arch, of which the church of Digour affords us an excellent example, were imported by the Turkish tribes into the west of Asia.

Thus we see the Byzantine style became modified by the adoption of these forms, and in a later epoch we find the pointed arch employed at the same time as the semicircular arch, as in the porch of the church at Trebizond erected in the time of the Comnenes.

Thus we arrive at the last part of the 12th century. At this period the arts of the East had taken up their abode on Italian shores. Byzantine art flourished for a great length of time, without producing any remarkable works, maintaining intact the conventional style of its early monuments; and for this reason it is only after attentive study that Byzantine buildings can be chronologically classified.

¹ *Just. Code*, x. 64, 1.

² Vitruvius, book vii.

³ *Theod. Code*.

⁴ *Id.*, xiii. 4, 2.

⁵ *Ibid.*

BYZANTINE ARCHITECTURE.

CHRISTIAN EDIFICES

BEFORE THE REIGN OF CONSTANTINE.

BYZANTINE ARCHITECTURE.

CHRISTIAN EDIFICES

BEFORE THE REIGN OF CONSTANTINE.



PLENDID as were the basilicas erected by the emperors of the East, there were other edifices which, though less sumptuous or less celebrated, equally deserve to be placed on record, since they are affecting memorials of those early believers who, amidst the fiery opposition of paganism, propagated and sustained the tenets of the Christian religion. Many efforts have been made to depict the brilliant epoch when Christianity, seated on the throne of Constantine and his successors, covered the Empire with superb edifices, and converted the last temples of polytheism into churches. Archæology and literature have brought to light many forgotten events. The pen of a powerful writer has traced a marvellous picture of the incessant labours of the Fathers of the Church of the 4th century — who crowned by their immortal works the foundation laid by the Apostles — affording a mine of wealth to those who seek to place architectural remains (those ever-living witnesses of history) by the side of written historical records. For these last there exists this question to determine — Are there still in existence in the East — in those countries which were the theatre of the development of the first age of Christianity — any authentic monuments of that age? If we are affected by the recital of the lives of the early believers who retired to the solitudes of Egypt and Asia to meditate upon the new truths, with what emotion do we contemplate the cells which those cœnobites inhabited — the cave in which St. Jerome translated and wrote a Commentary upon the Holy Scriptures — the cell where the pious Anthony, warring against the world's seductions, wrote to the believers those letters which are the inimitable outpourings of a Christian heart — the churches where the first neophytes prayed — the simple primitive sculptures, executed by Christian hands, and finally, — the tombs of the first confessors of the faith. Have not all these souvenirs a powerful attraction for us Christians of the nineteenth century?

In short, if there still exist monuments of the times of the anchorites, does not their historical interest afford them as good a title to be placed on record as that of the edifices which attract our attention by their grandeur and richness?

It is satisfactory to remark, with reference to archæological studies in the present day, that artists and antiquaries are not, as were their predecessors, attracted by the form only of an edifice, but are desirous of viewing it as an evidence of the civilization of the age which produced it. They require it to speak to them of the events it witnessed, and to bear testimony to the progress of the people who designed it.

TOMB AT DANA

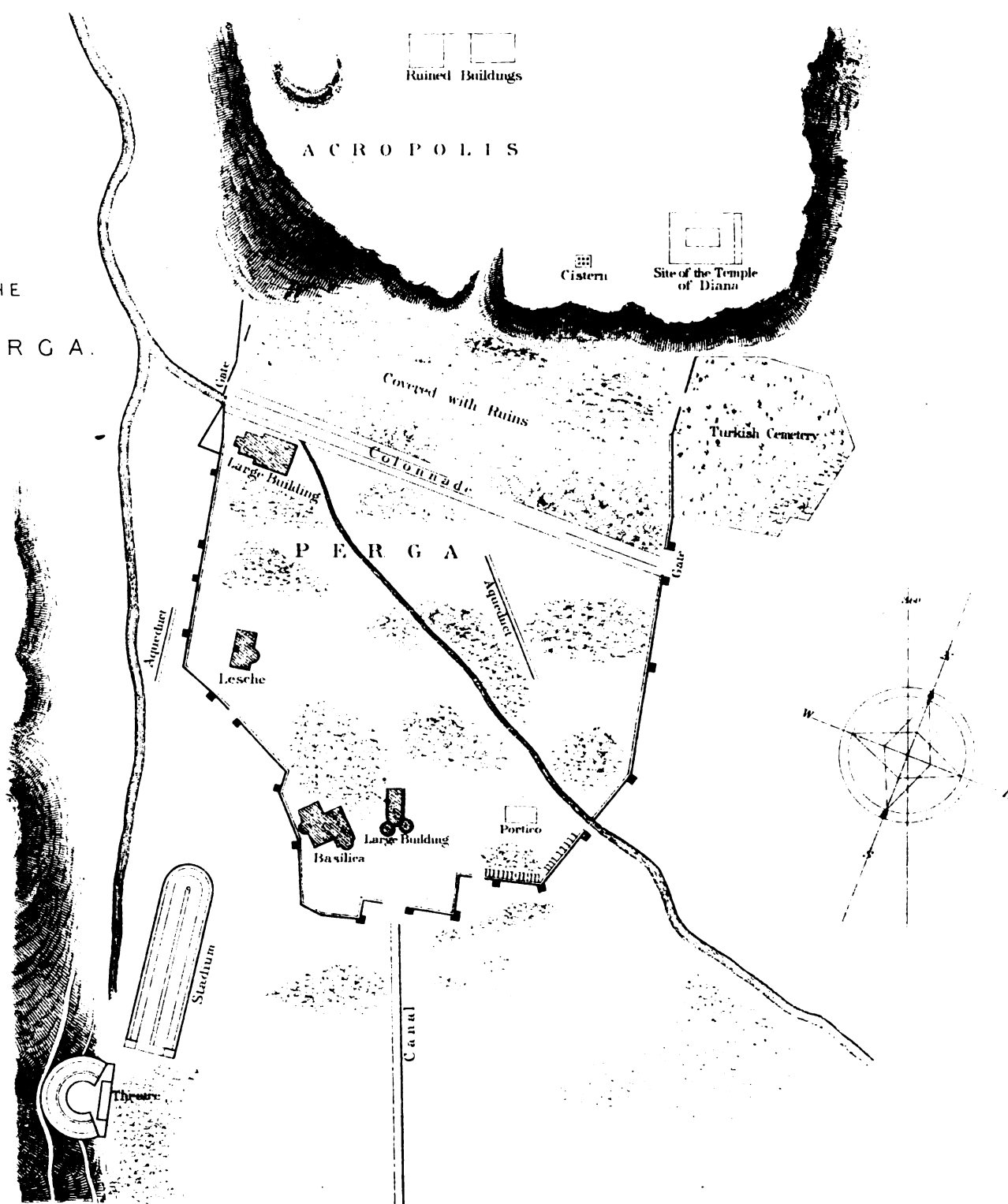
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PLAN OF THE
CITY OF PERGA.



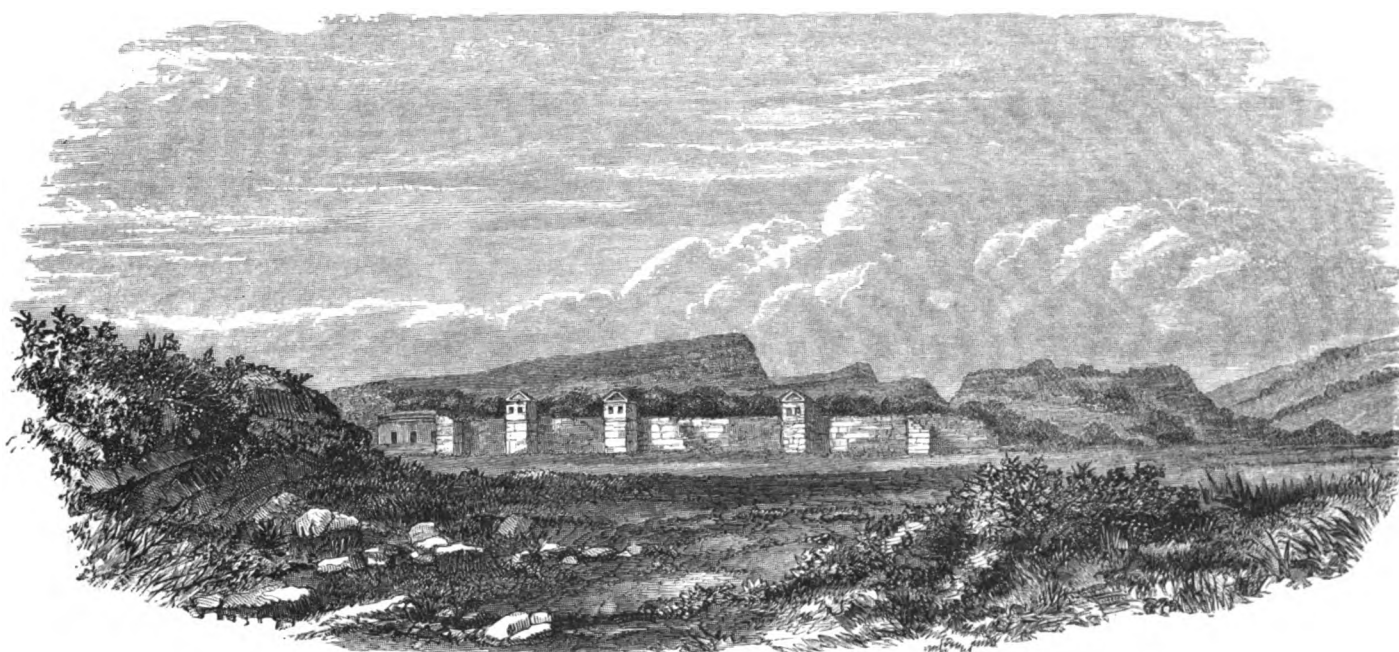
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the temples, he forbade the Christians to destroy them and employ the materials for their own purposes; they are destined, said he, for the public good, and may be converted, like men, to the true religion from impiety and sacrilege.¹

ST. PAUL IN ASIA MINOR.

BUT we have not yet arrived at the epoch when Christianity became enthroned upon the altars of polytheism. We have to follow as closely as possible the march of the new faith as it crossed the regions of Asia, and to traverse, with the Apostle St. Paul, the districts which were the first scenes of his preaching.

In the first place, it is of importance to remark that the Apostle, instead of timidly selecting some quiet village where he could preach in secret, chose for his first abode in Asia Minor after leaving Antioch, the celebrated and sumptuous city of Perge,² renowned for its worship of the Pergean Diana. This place was the flower of Pamphylia, a town rich with marble edifices, which still present the spectacle of the most splendid ruins a Greek town wonderfully preserved can offer for the investigation of the historian. Every step in the city (which seems to be asleep rather than deserted) reveals traces of the elegant and easy life of its former inhabitants.³



VIEW OF PERGE.

Perge, or, as it is sometimes called, Perga, is situated on the Cestrus, a small river which joins the sea at the distance of a few miles from the town, and is encircled by strong walls flanked by towers. It stands at the foot of a hill, square in form, which was surmounted by the temple of Diana, in somewhat the same manner as the Acropolis at Athens is crowned by the Parthenon.

On the right of the gate stands as fine a theatre as ever was constructed by the inhabitants of a Greek town. It accommodated twelve thousand persons easily. The marble proscenium,

¹ *Publicola to St. Augustine*, epistle XLVI. p. 107. Si Christianus debet in balneis lavare vel in thermis in quibus sacrificatur simulacris?

Si Christianus debet in balneis, quibus in die festo suo pagani loti sunt, lavare, sive cum ipsis sive sine ipsis?

St. Augustine to Publicola, epistle XLVII. Christianus . . . utitur mundi reliquis fructibus unde illa sublata sunt; sicut fontibus utimur, de quibus hauriri aquam ad usum sacrificiorum certissime scimus. Eadem est ratio lavacrorum, neque enim spiritum deducere de aëre dubitamus in quem scimus ire fumum ex aris omnibus et incensis demoniorum.

Volume II. epistle XLVII. p. 111. Cum vero in usus communes non proprios ac privatos, vel in honorem Dei veri convertuntur, hoc de illis fit quod de ipsis hominibus cum ex sacrilegis et impiis in veram religionem mutantur. Hoc Deus intelligitur docuisse illis testimoniis quæ ipse potuisti.

² Strabo calls it Perge (Πέργη πόλις), XIV. ch. 4; but Pliny, book v. ch. 27, calls it Perga.

³ *Acts*, XIII. 7. Πέργην τῆς Παμφυλίας. — *Acts*, XIII. 13. Αὐτοὶ δὲ διελθόντες τῆς Πέργης, παρεγένοντο εἰς Ἀντιόχειαν τῆς Πισιδίας. — *Acts*, XIII. 14.

adorned with the richest sculptures, presents to the gaze of the spectator numerous representations of Olympic deities carved upon its pilasters and frieze. Two large divisions of steps encircled the *cavea*, which was crowned by a portico of the Ionic order. All the science of Roman construction, combined with the elegance of Greek art, is visible in this edifice. Upon one of the upper steps is an inscription — **ΙΕΡΕΙΑΣ ΑΡΤΕΜΙΔΟΣ**. This was the seat of the chief priestess of the Pergean Diana. We can imagine the noble lady appearing at the theatre in a rich litter, surrounded by a numerous cortège of attendants, who made way for her through the crowd. And amongst the crowd, we can see in imagination one who had neither purse nor scrip, yet was able to say, with all the ardour of sincere conviction, "I will make thee descend from thy throne."

Near the theatre was the stadium. Numerous colonnades bordered the streets, in the middle of which clear water ran in shallow marble channels. The margins of these channels have pierced lions' heads, by means of which the pavement could be washed, if the level of the water was raised. Upon a high hill on the north side stood the Ionic temple of the Pergean Diana, now completely destroyed.

This city was celebrated for the annual panegyries, which caused an extraordinary concourse of people from the neighbourhood to assemble within the walls. We can comprehend that in such assemblages religious matters were not the only attractions — theatrical exhibitions and the races of the stadium were intermingled with the religious ceremonies, and commercial transactions also were carried on in various articles, but especially in the wool of Cilicia, which was employed for vestments, tents, and carpets.¹ It was in this branch of industry that St. Paul was employed; and his native town, Tarsus, still has a reputation for black mantles, called the *haba* of Cilicia, which in early Christian times served for the garments of ascetics under the name of cilices.² This was the name of the stuff rather than of the vestment itself; it was manufactured from goat's hair. Mantlets for the purpose of sheltering troops on the ramparts from the arrows of the enemy were also made of it. This mode of defence was employed by Chosroës during the siege of Edessa. The besiegers, says Procopius, showered upon the Persians so many arrows and stones, that, in order to protect themselves, they were obliged to hang before the works coverings made of goat's hair, which bore the name of cilices.³

There are but few vestiges of the Temple of Diana; the colonnade of the peribolus, and the residences of the priestesses and assistants, are all destroyed. Some Byzantine ruins show that a church had replaced the temple. Several Christian basilicas still remaining in the town itself prove that the preaching of the Apostle bore fruit; but many years elapsed before the new faith was established in this locality.

St. Paul, with his Cilician accent, was received as a compatriot in the Greek town; but he did not remain there, as his desire was to penetrate into the centre of the province. It was on his return that he began to preach in Perga the doctrines of Christianity.⁴ Conversions multiplied amongst the numerous adherents of polytheism without exciting any sentiments beyond those of curiosity.⁵

The name of Diana at that time reigned supreme in Asia. The Pergean Diana had for a neighbour the Diana of Comana. This latter town, founded, it is reported, by Orestes, was renowned for its two temples, tenanted by a crowd of sacred slaves, and governed by a pontiff king.⁶ Diana of Ephesus received the offerings of the tribes of Western Asia; the province

¹ Paul the tent-maker — from *σκηνοποιῶ*. Fabricius is in error when he says (Greek Bible, vol. iv. p. 795) that the tents of Cilicia were made of leather: they were made of woollen cloth, like those of the nomadic tribes.

² The word *cilice* was used to signify the cloth of Cilicia, in the same manner that we use the word cashmere to indicate the manufacture of the vale of Kashmir. These two kinds of cloth, the origin of which is lost in the obscurity of Biblical times, represent, so to speak, two opposite phases of human life: the first, dark in colour and of coarse texture, signifies poverty and grief; the other, brilliant in colour and decorated with the richest designs, joy and luxury. There is no doubt but that the Indian tissues were brought to Western Asia for the decoration of temples and palaces. The cypress, which, on account of its ever pointing towards the sky, was regarded by the Indians as the symbol of the soul, and which is the tree

consecrated to Zoroaster, forms the basis of the thousand diversities of design known to us by the name of the shawl pattern. We find the cypress represented on most of the funeral monuments of the East, including those of the Mahometans.

³ *De Bello persico*, book II. ch. 26.

⁴ *Acts*, xiv. 23.—*Καὶ διελθόντες τὴν Πισιδίαν, ἦλθον εἰς Παμφυλίαν.*

Ibid., xiv. 25.—*Καὶ λαλήσαντες τὸν λόγον τοῦ Κυρίου ἐν Πέργῃ κατέβησαν εἰς Ἀτάλειαν.*

Ibid., xv. 35.—Paul stays with Barnabas in Antioch.

⁵ *Ibid.*, xiii. 44.—*Τῷ δὲ ἐχομένῳ σαββάτῳ σχεδὸν πᾶσα ἡ πόλις συνέχθη ἀκοῦσαι τὸν λόγον τοῦ Θεοῦ.*

Ibid., xiii. 49.—*Disseminabatur autem verbum Domini per universam regionem.*

⁶ Strabo, book XII. p. 535.

of Miletus adored Diana Leucophryne at Magnesia. Hypaepa contained a sanctuary of Diana Persica, whose hymns were chanted in a barbarous language:¹ lastly, in Northern Asia the Tauric Diana was worshipped.² Procopius affirms that the rites at Comana, in Pontus, differed from those practised at Comana, in Cappadocia, although both the towns were founded by Orestes. Strabo, on the contrary, states that they were alike.

The worshippers of all these deities, accustomed to live on good terms with one another, were not much alarmed at the announcement of a new religion. The Sophists and philosophers who held forth in these regions had already, in the gymnasia, broached the doctrine of One God. But the case was different with regard to the Jews; the account of the Passion of Christ, which formed the basis of the preaching of the Apostles, was a direct attack upon Mosaic law, and opposed to those decrees of the Roman tribunal which had been issued at the instigation of the Jews. Thus, when the Apostle was at Lystra preaching the gospel in the synagogue, his words excited amongst the Jews the first movement of irritation. At Antioch, in Pisidia, he was obliged to take flight, for fear of being stoned by them. The followers of polytheism did not appear in these first popular movements.

The country which St. Paul had chosen as the scene of his labours was one which, more than any other, was disposed to receive the Christian faith. The inhabitants of Cappadocia, kept down for many years by a system of slavery of the most oppressive kind, were, so to speak, a population destined to misery and misfortune: their country was a nursery for the slaves of Rome.³ The mules and men of Cappadocia, united in troops, were conducted to the landing-places of Side, where the slave-merchants embarked them for Italy. A ferocious proverb — *Cappadox verberatus melior* — greatly aggravated the position of the Cappadocians. After the conquest of the kingdom of Pontus, Rome and Italy were filled with Cappadocian slaves.⁴ We can easily imagine the joy with which these unfortunate creatures, who had no hope either in this world or the next, welcomed the glorious tidings of Redemption. What enthusiastic veneration must they have entertained for the Apostle, who, raising them in their own esteem, conferred on them the dignity of baptism. Cappadocia having become a Roman province, the inhabitants refused the autonomy which was offered them, and spontaneously demanded to be allowed to follow the law of the Empire. This moment of transition was extremely favourable to the new faith.

Adjoining the Cappadocians were situated the Isaurians, the implacable enemies of the eternal tyrant of nations. For them to adopt Christianity was to declare war against idols; and the war against idols was war against Rome itself; and from amongst them arose that Christian king whose savage religion, or rather whose sombre fanaticism, destroyed those works of art which both pagans and Christians had preserved for centuries. It will be sufficient to mention the name of Leo the Isaurian. Lycaonia and Isauria, provinces of small extent and often confounded with one another, received the preaching of the Apostle favourably.

The first church was soon founded at Lystra; the towns of Iconium and Derbe hastened to follow the example of Lystra, and the Christian religion gained a firm footing in Asia.

The names of the two small towns of Lycaonia which witnessed the first preaching of the Apostle, Lystra and Derbe, have survived the memory of many large cities. Under the Byzantine emperors, many monasteries were erected in the vicinity of Derbe. To-day these ruins, which occupy a part of the mountain of Kara Dag, are known to the Turks under the name of *Bin bir Klisse* (the thousand and one churches).

Amongst the Christians of early times the religious life was passed in prayer and meditation on the grandeur of the dogma which had been revealed to them. The pompous ceremonies of the Church had not then been instituted. Confession and communion were the only ostensible practices. Secrecy was observed by the initiated. But the most fervent amongst them witnessed pagan ceremonies unwillingly. Solitude was the only remedy which they could oppose to this moral suffering; and soon, less to escape the dangers of persecution, which they rather regarded as a sign of the favour of Heaven, than to meditate in peace on the new truths, the Christians abandoned the towns and peopled the desert, abiding amongst the rocks far away from the uproar and temptation of the world.

It was not only the deserts of Egypt and the solitudes of Lebanon which offered an asylum to the new Christian; if one may judge from the traces of habitations which remain still in the

¹ Pausanias, book v. ch. 27.

² Procopius, *de Bello persico*, book i. ch. 17.

³ Mancipii locuples.—Horace, ep. i. 6, 39.

⁴ Plut. Lucull. Cf. Athen., vol. i. p. 20; iii. pp. 112, 113.

rocks of Cappadocia, there was a time when that country was inhabited by a regular population of cœnobites. All this was not without fruit for religion; for from Cappadocia proceeded the first and most brilliant confessors of the faith. Nazianzus, Nysa, and Cæsareia will remain for ever celebrated in the annals of Christianity for the great men they have produced.

The community of Essenians in the desert of Engadda existed, according to Pliny, for thousands of ages—it is true that he adds, *incredibile dictu*. But after this fact, attested by a Roman historian, it may be safely concluded—especially when numerous monuments support the conclusion—that communities of Christian cœnobites existed in other parts of the Roman world.

This singular country of Cappadocia, forming a vast plateau in the centre of Asia Minor, was more than any other favourable for the ascetic life; its territory was, at a former epoch of the world's history, devastated by volcanic fires, which have, so to speak, ploughed up the surface of the ground. In the midst of a plain one is astonished to find here and there a deep valley, the vertical sides of which show a terrible disturbance of the earth's surface. In the midst of these barren districts rises Mount Argæus, the buttresses of which extend to a considerable distance. The rocks here are all volcanic, and, being of a soft nature, are easily worked; the grottos cut in them, being free from damp, form healthy habitations.

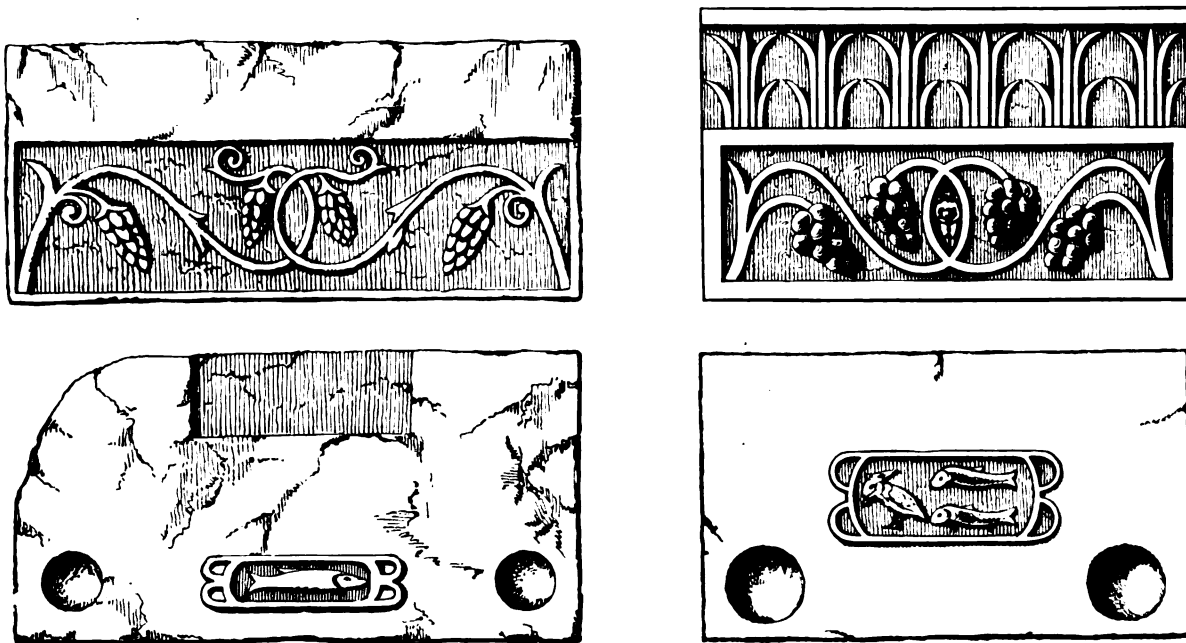
Did the early Christians, in occupying these troglodyte dwellings, simply follow the usual practice of the unhappy inhabitants of Cappadocia, or were they the first to hollow out these retreats in order to separate themselves from contact with paganism? It is difficult to say; but after so many centuries it is surprising to find how numerous are those habitations, that bear evident traces of the residence of Christians in them.

These grottos cover a surface which extends from the valley of the Halys on the north to the southern ranges of Taurus on the south, and from the chain which borders the plain of Cæsareia on the east as far as the mountains of Phrygia on the west.

It is impossible to fix positively the date of the establishment of these primitive dwellings; but it is certain, from unequivocal architectural evidence, that they were from the 4th century the object of pious veneration. More than one anchorite there terminated a life consecrated to God by martyrdom, and his cell became a place of pilgrimage to the Christian world.

THE DWELLINGS OF THE ANCHORITES.

DURING the first century, the Church of Asia propagated the doctrines of Christianity amongst various nations. The assemblies of the faithful silently developed the principles which



CHRISTIAN TOMBSTONES AT SOUR GHOZLAN (AUZIA), AFRICA.

were to guide the first constructors of churches. To the new converts the bishop was the shepherd,—the neophytes were his flock: this symbolical relation was the sign agreed upon

by Christians in order that they might the more readily recognize one another. The dove, and a bird eating grapes, had both a meaning; the Holy Spirit was represented by the first emblem, the Holy Communion by the second. Still later, the fish, the Greek name of which, *ΙΧΘΥΣ*, comprehends the initials of the words *Iesus Christos Theou Uios Soter*, was the sign which Christians placed upon their monuments. We give examples of tombs with this emblem on them found at Sour Ghozlan, in Africa.

The Christians were in the habit of hollowing out little cups in the marble, which held the rain or dew for birds to drink.

The mysteries of the early ceremonies of worship contributed, no less than the desire for meditation in retirement, to attract the new converts to solitary places. Those, above all, who had a vocation for the apostleship and martyrdom, or desired to strengthen themselves for teaching the Gentiles by prayer and meditation in solitude, selected the most inaccessible regions for their retreats.

These were the people who, in the first three ages of the Church, inhabited the rocky deserts where we still behold their habitations.

In the north of Asia Minor, magnificent forests and limpid streams meandering through the prairies, rendered the country, so to speak, too agreeable to reconcile man to his earthly lot. St. Basil has left a charming picture of his abode on the borders of the Iris; but his first retreat was in the solitary caves of Mount Argæus, where the Armenian monks of the convent of Surp Garabed still show his dwelling.

We may mention the circumstance that, from the earliest age, the contemplative life was no novelty to the people in the East—the Fakirs of India practised it from time immemorial. The Stoics and Gymnosophists regarded it as the highroad to virtue; fleshly mortification and contempt of pain was, amongst the philosophers of the East, a sign of wisdom. We know that the Brahmin Calanus burnt himself to death in the presence of Alexander the Great in the town of Pasargades.

The retreat of the Christians did not then seem singular either to the people or to the imperial authorities. The anchorites found in it a repose which was disturbed only by the visits of the catechumens, who, at rare intervals, carried them their frugal means of subsistence, and took back in return the celestial manna which nourished their pious zeal.

One glance at the retreats where the cœnobites of Cappadocia lived will afford some idea of the rigours of the ascetic life—which was a complete mortification of the most imperious wants of life, showing to what an extent a firm will can subdue nature.

St. James of Nisibis had a thin mantle of goat-skin for his only covering, and lived upon wild roots. St. Ephrem speaks in praise of the *therapeutes* of Mesopotamia, who were called *Βόσχοι*, or grazing monks, because they fed in the fields with the flocks,¹ and slept in caves from which they had expelled wild beasts.

The most celebrated of the cœnobites, Simeon Stylites, lived upon a mountain in the neighbourhood of Antioch. The deserts situated between this town and Cæsareia afforded refuge during the Arian persecutions to SS. Athanasius and Chrysostom; but when the latter was torn from his episcopal throne, to be led as an exile to the little town of Cucusus—now Geuksun—on the banks of the Euphrates, the grief of the cœnobites gave way to their indignation, and they endeavoured to rescue their bishop from the hands of the soldiers of Theodosius (A.D. 405).

The costume which was adopted by the anchorites is still to be found among certain inhabitants of Syria and Lebanon: it was a mantle of black wool worn next the skin, and the *cucullus*, which still is used by the whole race of Arabs under the name of *bournous*.

It is noticeable that in the most ancient representations of the Apostles, they are always shown as clad in the Roman toga.

Although there are few, if any, Christian edifices existing that belong to the first three centuries of Christianity, yet we are assured that under Marcus Aurelius, the Eastern Church was in a flourishing condition, and that in all the principal towns Christians might be reckoned by thousands. The readers, like the deacons and bishops, doubtless sought to pass their period of probation in the desert, which they could not well do in the towns. In every

¹ Sozomen, book vi. ch. 33; Tillemont, *Mém. ecclésiastiques*, vol. viii. p. 292.

direction they endeavoured to find inaccessible retreats, which abounded in no country to such an extent as in Cappadocia.

The river Halys separates the kingdom of Pontus, which is well wooded and fertile, from that of Cappadocia, which is barren and savage in the extreme.

At the point where the Halys is crossed for the purpose of entering the district of Cæsareia by the bridge called by the Turks *Tchók geuze keupri sou* (the bridge with many eyes), on account of its numerous arches, a high volcanic cliff is to be seen rising from the brink of the river to a height of more than three hundred feet above the level of the water. Upon looking attentively at this mass of rock, we perceive at various stages small holes, which appear to be retreats for birds of prey: these are the windows of large grottos cut in the rock, which are approached from a natural slope on the land side.

There is nothing at the entrance of these grottos that excites remark; there is generally a low doorway which gives access to a square hall. Many doors open from this hall, and lead through numberless galleries into other chambers, all square or rectangular, with flat ceilings. Those rooms which are near the river are lighted by small windows looking over the valley of the Halys. At the sides of the chambers are square recesses, which have not a sepulchral character, but resemble rather those cavities which are often found in the thickness of the wall in houses in the East, especially in Persia. These niches serve the purpose of wardrobes in these countries, where there is but little furniture: when the recesses are large, the beds and coverlets are put into them during the day.

The sides and ceilings of these caves are blackened with smoke, and there is no doubt but that they have served as dwellings; the natives in the present day are afraid to enter them, and recount a thousand ridiculous traditions respecting them.

These are the only monuments of this description that we have observed on the right bank of the Halys. After having crossed the bridge (which was, according to the Greeks, built by St. Helena when she journeyed to Jerusalem), we descend by rugged paths, winding amidst blocks of lava, to the plain of Cæsareia, which is completely shut in on the north by the mountains of Pontus, and on the south by the buttresses of Mount Argæus.

Upon entering Cappadocia, it is impossible to resist an impression of sadness at the aspect of the country, which presents a picture of the most terrible convulsions of nature all within a small compass. The mountains, which are of a black porous rock, are covered by a sparse vegetation. Enormous crevices, apparently unfathomable, bear witness to the ravages of earthquakes; high volcanic cliffs, composed of columns of basalt twisted and contorted into all sorts of shapes, are the characteristic features of the district, and were well suited to impress the imagination of those who went into the desert to meditate on the works of the Deity. In those primitive times, when science was still in its cradle, all natural phenomena were to Christians either the objects of admiration or of terror.¹

Cæsareia, a place cruelly ravaged by earthquakes, both in times past and in our own day, stands in the midst of the plain. The Romans built it without walls, in order that the inhabitants might easily escape by flight. With the exception of those of the castle, there are but few traces of walls.

During the existence of the Roman empire, Cæsareia remained in a precarious state of defence. Small forts, erected upon surrounding eminences, were connected by a wall almost impossible to defend, on account of its great extent. Justinian razed this wall, and enclosed the town in a more compact manner. We can in the present day appreciate the importance of the alteration.²

The town is bordered on the south side by a series of hillocks; amongst them is the Hill of St. Basil (called by the Turks *Ali Dagh*), upon the top of which may be seen the remains of a *castrum*, of a church, and a cistern. These were the hills that were in the time of Strabo crowned by forts united by intrenchments; still it could hardly be called a walled town.

We gather from the passage in Procopius that the actual castle of Cæsareia is to be attributed to Justinian, and not to the Seljoukian princes, although we find many inscriptions of the times of the latter upon the gates.

The church mentioned is still dedicated to St. Basil, but it is in the hands of Armenian schismatics, who are rich and numerous in this province. There are only ruins of the former

¹ Eusebius, *Constantini Oratio*, ch. 7.

² Procopius, *de Edif.*, book v. ch. 4.

church, and the antiquity of them is doubtful; still researches made here for the purpose of tracing the remains of Christian antiquities would lead to important results.

The churches and cells cut in the rock are found in the mountains which bound the plain on the east side. Here the results of the disturbance of the earth's surface are still more remarkable than in the northern chain. The convent of Surp Garabed—an establishment of great extent—is separated from the plain by a ridge of volcanic rocks; here it is that we observe the first group of dwellings. Although these habitations are of various forms and dimensions, they have so much similarity, that by observing one we obtain an idea of all the rest. They are cut without order or symmetry in different parts of the mountain, and some are almost inaccessible. These monuments may be divided into three classes,—churches (the primitive destination of which is incontestable), houses, and sepulchres, which have, for the most part, become sepulchral chapels.

From the time of Constantine these places possessed a certain celebrity. St. Helena, who traversed Asia Minor in her journey from Constantinople to Jerusalem, made a long stay at Cæsareia, where, according to Greek tradition, she founded the convent of the Taxiarch (St. Michael). The chapel is still shown where she laid the first stone, in consequence of a vision, in which St. Michael appeared to her, and enjoined her to erect a church in that place. In digging for the foundations, a singular transparent stone was discovered. It was a fragment of specular marble. We know that in the time of Nero this description of stone was found in Cappadocia.¹ Domitian built a hall in his palace, the walls of which were formed of it, in order that no one should be able to approach him from behind without being observed.²

St. Helena, without doubt, undertook her journey from Constantinople to Jerusalem from religious motives. Similar pious aspirations induced her to found the church of the Taxiarch, as well as those churches which she afterwards erected in Palestine in holy places, such as that which she built at Bethlehem over the birthplace of our Saviour. Her arduous transit across Asia Minor, and her sojourn at Cæsareia, are therefore proofs that that place was in those days noted as a place of resort for Christians.

Even if there were no Christian monuments existing in Cappadocia, we might, from the foregoing facts affirm that it was, in the time of Constantine, a country celebrated in the annals of Christianity.

It may be objected that the tombs and habitable chambers of these regions might have been the work of pagans adapted in later times to the uses of Christians. In answer to this we would observe, that when pagan laws were in force, all tombs were placed under the protection of civil authorities. Fines and punishments were inflicted upon every violator of the sepulchre, and the malediction of the gods was supposed to pursue him throughout his life. The names of all proprietors of tombs, and the extent of ground occupied by the sepulchres, were noted in a register, which was deposited at the *chreophylakion*, which seems to have been a sort of registrar's office.³ Every one convicted of having committed fraud in matters connected with a sepulchre, either in buying or selling it, or interring there a person who had possessed no right to it, was fined from one thousand to ten thousand drachmas, which were paid into the holy *tameion* (treasury).

The office of *chreophylax* was confined to registering property: many such-like titles occur on monumental inscriptions.

Pagan sepulchres, then, were guaranteed duration and preservation; they did not become objects of pillage until the Christian administration had replaced the protecting authorities of paganism, that is to say, until the edicts of Constantine were observed throughout Asia.

As there was a Christian community in Cappadocia, they must have had a burial-place; and as we know that in the midst of pagan Rome a Christian necropolis received the bodies of the faithful, we may conclude that there may have been such a necropolis in Asia, especially where we find one that has not the slightest trace of paganism in it.

¹ Pliny, *Hist. Nat.*, lib. xxxiv. cap. 22.

² Suetonius, *in Domitiano*.

³ See Boëckh, *Corpus Inscriptionum*, vol. II. pp. 537—546,

for numerous inscriptions showing that the Chreophylakion contained archives relative to property belonging to the families of the defunct.

CHURCHES CUT IN THE ROCK IN CAPPADOCIA.

THE solitudes of Mount Argæus attracted a numerous population of cœnobites from the commencement of the persecution directed against the Christians after the time of Diocletian.

The fathers of the Church preferred Cappadocia as their place of residence, and the Christian community of Cæsarea had a claim to be considered the most active and the most highly instructed on the peninsula.

Leontius, Archbishop of Cæsarea, A.D. 300, received into his congregation the young Parthian, Gregory, born a pagan; he instructed him in the Christian religion, baptized him, and ordained him Bishop of Armenia. Gregory is called the Illuminator by the Armenians. He governed the Church of Armenia according to the institutions of the Eastern Church, and introduced all its customs and liturgies. The Church of Armenia was united to the Greek Church until the time when Eutyches, banished from Constantinople after the Council of Chalcedon, retired into Armenia, and preached there the doctrine of the Monophysites. The Nestorians, after the Council of Ephesus, had taken refuge in Persia, and were well received by the sovereigns of the country; in like manner also Eutyches and his doctrine were accepted by the Armenians. The environs of Cæsarea have always been celebrated amongst them as the first residence of their most celebrated apostle. They have erected, at a distance of twenty miles from the town, the vast convent of Surp Garabed (St. John the Fore-runner), which well deserves a visit; it is every year the place of pilgrimage to thousands who come from all points of the East—from Persia and from Russia.

The environs of Surp Garabed are celebrated from having been the residence of anchorites, who, long before the reign of Constantine, sought refuge in these mountains, and hollowed out of the rock cells, tombs, and also churches.

Tradition does not say at what time all these works were executed; but two facts are discovered upon an examination of them: these are,—that the cells bear no traces of the pagans, and therefore were not their work,—and that the churches could only have been constructed at a time when Christianity was subject to the persecution of those in authority. For we cannot suppose that the Christian community would undertake the difficult task of cutting out a church in the rock at a time when they were at liberty to erect places of worship, and to practise freely the rites of their religion.

The volcanic tufa of which the mountains of Surp Garabed are composed is a conglomeration of yellow sand, compact, yet easy to be worked, inviting, as it were, the chisel of the carver.

It would be difficult to indicate the exact situations of the monuments we are about to describe, as these savage valleys have no name; but the Armenian monks of the convent are sure guides to these localities.

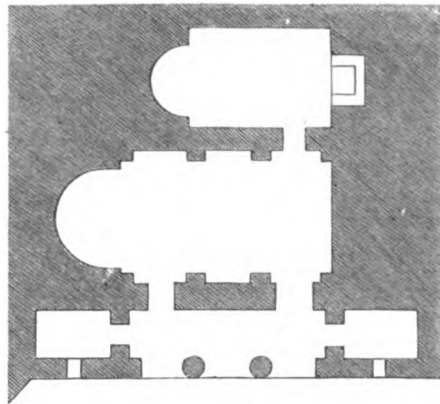
These grottos are not, like those that have been observed in many neighbouring regions, cut at a considerable height from the ground and almost inaccessible—they consist of cells and similar apartments excavated on the level of the soil, and they have evidently been inhabited at a former epoch. One of the things remarkable in these grottos is the existence of funnels for ventilation which run up from the cells and open upon the sides of the mountains. Hamilton calls them chimneys, and probably he is correct. The labour of forming them must have been immense.

The proof that the inhabitants of these dwellings were Christians lies in the fact that we find several churches which have cost prodigious labour to hollow out in their immediate neighbourhood.

The rude mode in which the mouldings are cut does not allow one to ascertain from them the precise date; but their general character is that of great antiquity.

On the side of one valley there is a portico of three arcades sustained by massive Doric columns; the archivolt is without decoration; the rock above is scarped so as to form a panel bordered by a simple band. Under the vestibule, open right and left two square chambers, measuring ten or twelve feet in length. From thence we enter the nave, which is cut parallel to the valley. At the end is a semicircular apse with a stone altar cut in the body of the rock. The walls are ornamented with pilasters rudely indicated; the nave is covered by a vault; the light of day is admitted only through a small door and window. We pass afterwards into a smaller chapel, which is so dark that it must have been impossible to officiate without the light of candles.

Its form is the same as that of the church; it has a nave, an apse, and a stone altar. But the congregation would have been suffocated in the chapel if they had not taken the precaution to carry a ventilating funnel to the surface of the mountain — a work of great difficulty to a people poor and without resources.



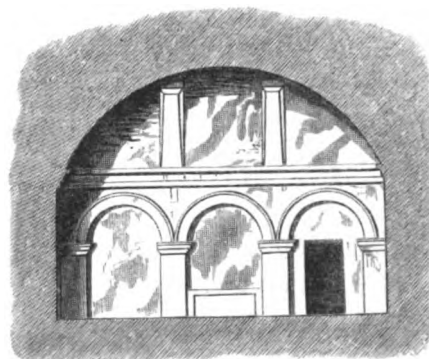
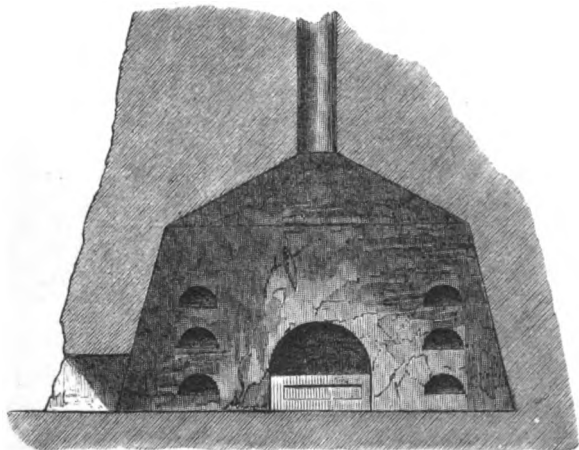
CHURCH CUT IN THE ROCK NEAR SURP GARABED.

It is possible that the second chapel was made for the purpose of concealing the sacred utensils, or fugitive Christians when pursued; for, if the entrance to the chapel were closed by a slab, it would be impossible to suspect its existence. The walls of neither the church nor the chapel have been decorated with paintings. We remark in the plan of this church the accessories necessary for worship: the vestibules represent the *narthex* destined for the catechumens.

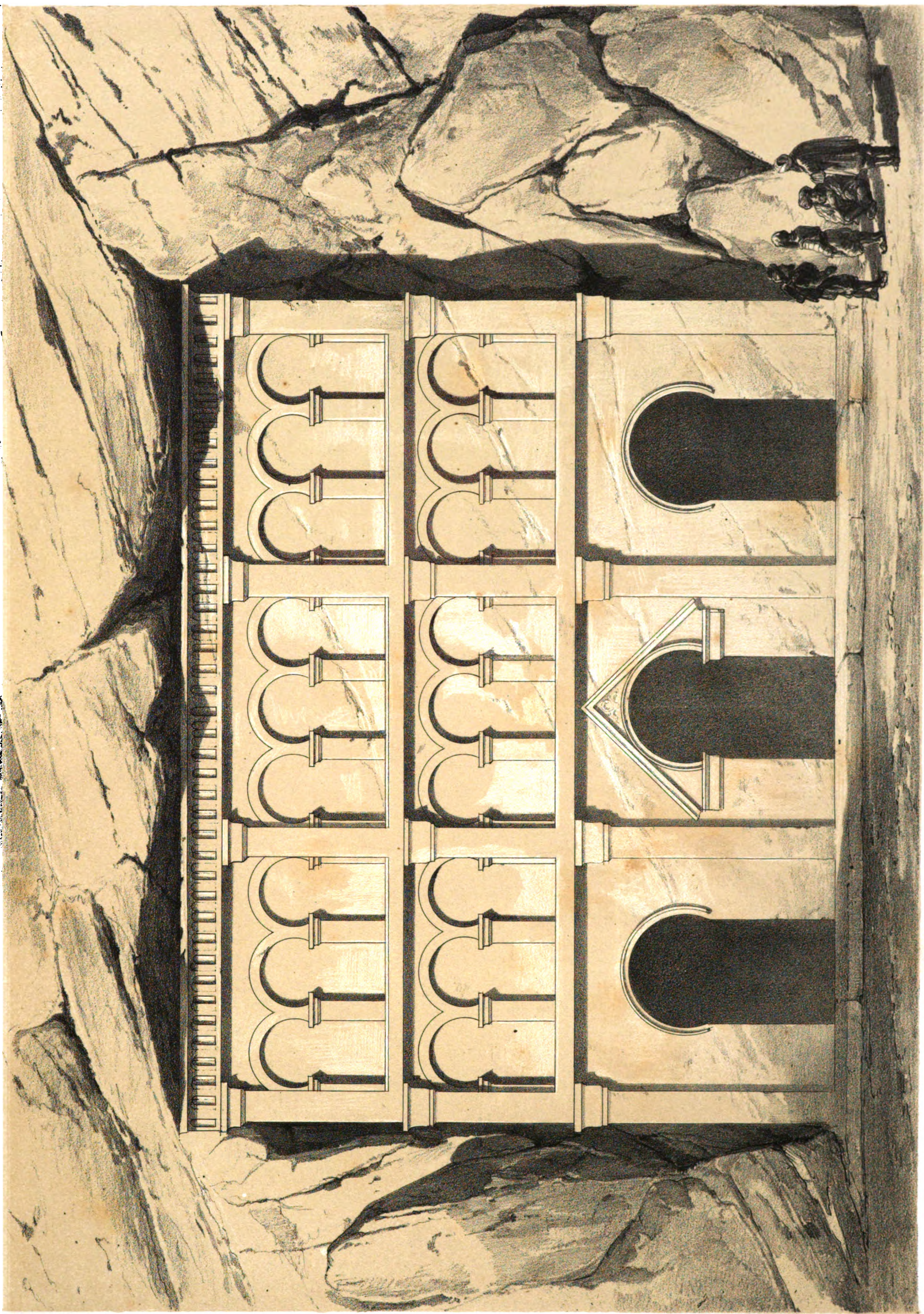
Near these churches are grottos possessing a double character—that of dwellings and of tombs. We notice in them alcoves upon which the mattresses were extended—real chimneys (for it is impossible to exist in this country without fire), little recesses in the wall, which answered for cupboards, and in the neighbouring apartments sarcophagi and sepulchral niches.

It is this description of grotto that we call a *martyrium*, because each recalls the memory of some Christian martyr, whose body was deposited in the chamber which he inhabited. There are sometimes paintings in cells of this description.

On quitting the region of Surp Garabed, and following the south side of Mount Argæus, we come to the village of Inge-sou (a small stream of water), at the foot of a mountain pitted with cells cut at various heights, for the most part consecrated to burial purposes. The principal grotto is of a remarkable form. It resembles a large tent; the sides slope, and it is covered by a pyramidal vault, the summit of which communicates with a ventilating-shaft. In the middle is an arched niche, in which is a sarcophagus: to the right and left of this niche are recesses for bodies. In the large niche the body was laid parallel to the wall, in the others at right angles to the face of the wall. There are other sepulchral chambers more ornamented: the largest of them is a vaulted chamber, the sides of which are ornamented with Doric pilasters. All these works were executed in the same style as the church of Surp Garabed.



TOMBS CUT IN THE ROCK.



VIEW OF GROTTO AT UGUE

The religious zeal which induced the most fervent converts to pass their lives in solitude was a characteristic of the first age of Christianity, that seems particularly to have struck those writers who touch upon that remarkable epoch of transition in Roman society. The annals of Christianity are full of facts that appear incredible to us, but the reality of which is attested by monuments. Persecution, far from causing the zeal of the neophytes to relax, caused them to give themselves up with greater ardour to the study of those mysteries, which resembled, in many points, the philosophy taught by the Platonists. The amusements which cities afforded to the people — theatres and games — were forbidden to Christians: there were but two paths open to them, — the desert or the office of teacher.

The destination of the various grottos at Urgub is very evident: there were those dedicated to divine worship, — chapels, and those which, having been the habitations of cœnobites, at their death had been converted into *martyria*, and had then their walls decorated with subjects relating to their lives or recalling their glorious deaths. Hence arose Christian iconography, which, amongst the first converts, was not an idle decoration, but a medium for their instruction; for at this epoch books were scarce; it was feared that the pagans would profane the mysteries of Christianity, and secrecy was enjoined to the catechumens; pictures of remarkable events taught what could not be learnt from books, and the picture of a martyr who had suffered for the faith was a constant incitement to the emulation of his virtues.

The chapels and oratories of Urgub may be counted by thousands; a year would be too short a time for a skilful painter to copy all the pictures which adorn them. One of these pictures represents a martyr attached to a cross; angels surround him, and appear to comfort him in his last moments.

Another picture, of which we give a representation (see Plate V.), relates to the dedication of a church, or possibly of a religious book. The Virgin is seated, holding the infant Jesus on her knee, while an old man, prostrate at her feet, makes an offering of a volume; angels assist at the scene, and seem to pray that the offering may be received.

It may be remarked that the iconography of the Virgin is quite Egyptian. The artists of Alexandria had so constantly before their eyes the paintings of the Egyptians, that they were to a certain extent, imitators of them in their religious pictures. All that did not relate to doctrine was left to the choice of the artist. The pictures of the Last Judgment that we find in various parts of Asia, are also due to the influence of Egyptian art. The most remarkable picture of this kind is in the church of Nemcheher. It is not older than the 15th century, but it is a repetition of what is found in many pictures of earlier date. The upper part of the picture is occupied by the three Divine Personages seated upon thrones — legions of angels serve as messengers between heaven and earth. An immense pair of scales, suspended from the foot of the throne, reaches to the earth. On one side is St. Peter holding the keys of Paradise, and receiving the elect; on the other are demons, under the most frightful forms, dragging strings of ghastly human beings. The demon places his title to the soul in the balance, but it is the Archangel who adjusts the weights. The soul, dressed in white, is present at the judgment. The condemned are seized by demons and thrown into flames. This subject, which is extremely popular in the Greek Church, is a repetition of the psychostasis of antiquity; it preceded by many centuries the picture that Michael Angelo painted so nobly in the Sistine chapel. It is also found represented in the sculpture tympana of the porches of churches of the 13th and 14th centuries in the West; but it was borrowed from the Byzantine art.

THE ICONOGRAPHY OF THE VIRGIN.

UNTIL after the end of the 5th century, the figure of the Virgin was never represented except accompanied by the infant Christ. It is only in pictures of the time of Justinian that we begin to find isolated figures of the Virgin; but even then they always bore the inscription **MHTHP ΘΕΟΥ** (Mother of God). It was at the Council of Ephesus, held in the year 440, that the orthodox doctors began to promulgate the doctrine of the excellence of the Virgin, in order to refute the Nestorians. St. Basil, about the year 390, formed a sect of females devoted to the adoration of the Virgin; they assembled on certain days, and made offerings of cakes called *collyrida*; they were for that reason called Collyridians. But they had not a long existence. The ceremonies practised by this sect amounted, in the eyes of the faithful, to a species of idolatry, which drew upon them the reprimand of the orthodox clergy.¹

Proclus, Bishop of Cyzicus—the same who closed the temple of Cybele, and dedicated it to the Virgin (*Theotocos*)—was one of those who most propagated the worship of the Virgin, in spite of the strenuous opposition of Nestorius.

At the general Council of Ephesus, Cyril of Alexandria pronounced a discourse against Nestorius, which had an immense effect. Basil of Seleucia sustained the opinions of Cyril; and after the Council of Chalcedon, A.D. 451, the East became covered with churches dedicated to the *Panaghia* (All-holy), and to the *Theotocos* (Mother of God).

There is great variety in the Greek iconography of the Virgin. At Mount Athos she is represented as suckling the Holy Child: in the field of the picture we find the letters **MP — ΘΟΥ**, a contraction of *meter Theou*, and above it **Η ΓΑΛΑΚΤΟΤΡΟΦΟΥΣΑ** (literally the milk-nurse).

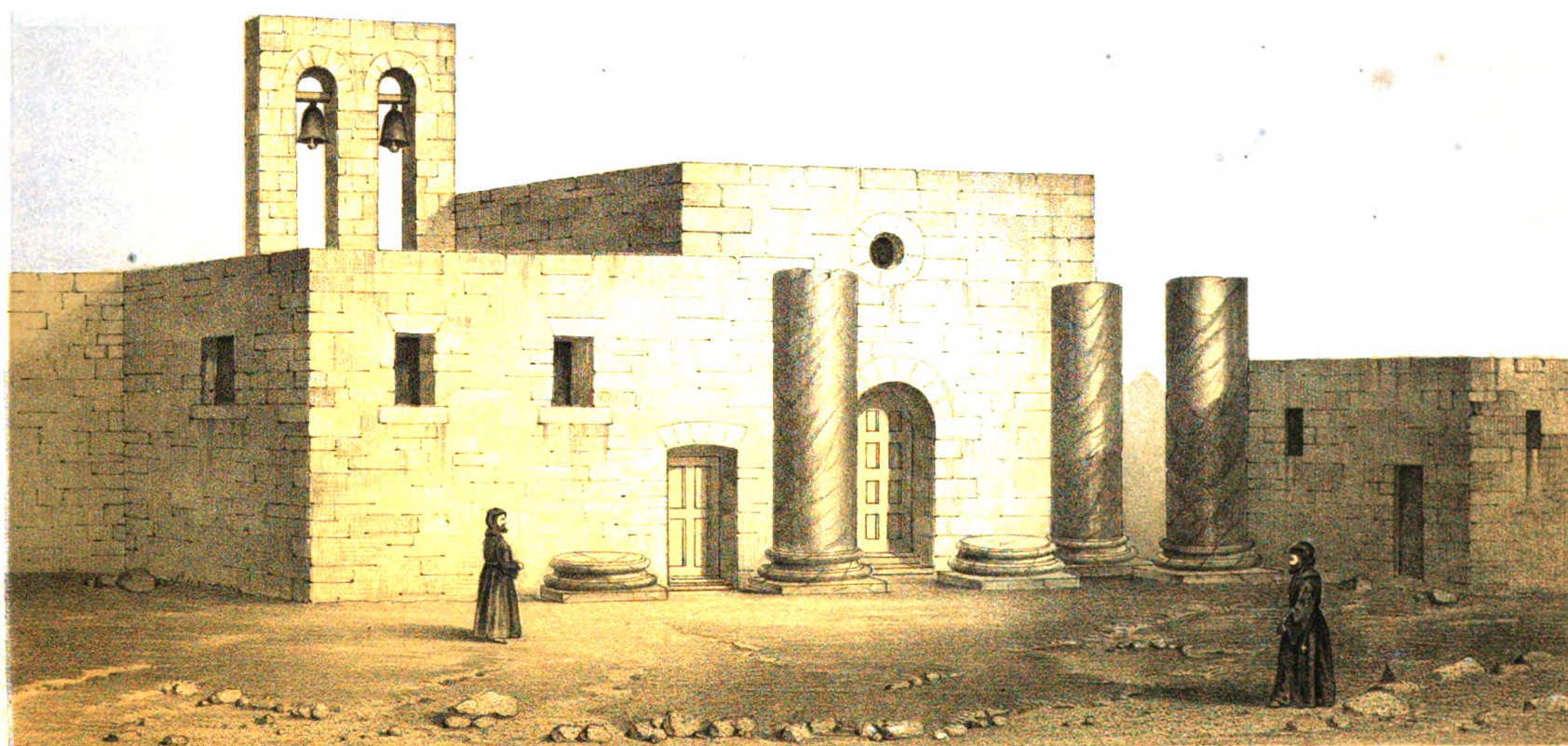
In the 8th century the worship of the Mother of God was spread throughout the East. Bishop Alcuin had propagated it in the empire of Charlemagne also. The ancient representations of Christ have an Oriental character, which the Latin Church at first adopted, but afterwards renounced for the almost exclusive representation of Christ crucified. We see in the East enormous figures of the Saviour with a golden nimbus, the right hand being raised in the act of benediction. They are also to be found in some of the Roman or Lombard churches of Italy, but not in any other part of the West. In the tombs of Urgub, Christ is represented seated on a throne, having the right hand raised. He holds in his hand the book of the Gospel. The colours of the vestments are not the same in all the pictures, but the figure often has a blue mantle and a purple tunic; sometimes the tunic is white.

The throne is almost always in the form of the bronze Byzantine chair. It is sustained by strange figures which represent either demons or the evil passions that Christ has vanquished. Similar pictures of the Saviour occupied the two most striking positions in the Byzantine Church,—the back of the apse and the summit of the dome. Christ on the cross is the only figure carved in the round admitted into the Greek Church. It was generally placed on the top of the *iconostasis*. The Crucifixion appears in paintings of the modern period of Greek art only.

¹ Ducange, *Collyrida*.



FRESCO AT URCUB



R. P. Pullan direct.

Day & Son. Lith. to the Queen.

G. Texier del.

TEMPLE OF BALMARCOS CAVE SUS

CHRISTIAN BURIALS.



SINCE the Christian religion has always rejected the tyrannical and superstitious practices of other creeds—not only those of paganism but also those of Judaism—it has ever been the more readily embraced by civilized nations. It sought not to perpetuate those rules having relation either to the living or the dead, which tended to arrest the progress of science amongst nations of antiquity. The great fact of the resurrection of Jesus Christ had invested with dignity the dead body, which amongst all nations of antiquity, even amongst the Greeks and Romans,—who prided themselves as being philosophers,—had ever been considered impure. The Egyptians alone did not partake of this prejudice; the practice of embalming had accustomed the priests to the sight of the dead body; hence the elements of anatomy and medicine had their origin amongst them. Galen visited Alexandria on purpose to inspect a skeleton made of bronze, as he had no opportunities in Greece of studying the internal structure of the human frame.¹ As with the body itself so with the ceremonies that accompanied its interment. Other creeds prescribed the ablution of the corpse, and the orientation of it in the ground, and also taught that those who assisted in funerals were to be held impure. Christianity abolished these regulations; it taught that the body was merely the envelope of the soul, which is in no way the slave of matter; and that the soul was not imperilled if the body were left unburied. Christians were allowed entire liberty as to the manner of sepulture—neither embalmment, after the manner of the Egyptians, nor the funeral pyre, after the mode of the Greeks and Romans, was forbidden to them: they were permitted to bury in the tomb cut out of the rock, in the simple roadside grave, or within the sacred precincts of the church. Let us remark what St. Augustine said to the faithful of his age in order to clear up their doubts upon this subject:²—

“It is true that the earth has not covered the bodies of many Christians; as the Psalmist has said: ‘The dead bodies of thy servants have they given to be meat unto the fowls of the heaven, and the flesh of thy saints unto the beasts of the earth; their blood have they shed like water round about Jerusalem; and there was none to bury them.’ As to all the rest, that is to say, the care of funerals, the choice of sepulchres, the pomp of obsequies,—all these are intended to console the survivor rather than to benefit the dead. If fine funerals benefit the impious, a common burial, or the absence of burial, is of advantage to the man of piety.” And again: “There is no reason for abandoning the bodies of the dead, especially of the just and faithful.” St. Augustine draws a picture of funerals in ancient times; he repeats the order given by the patriarchs to their children for their interment, but mentions that the want of burial does not disturb the repose of the soul. Again he adds: “When during the sack of this great town, or of other places, Christians were deprived of burial, it was not the fault of the living, as they could not help it, nor was it any injury to the dead, as they could not feel it.”³

¹ See Cuvier, *Histoire des Sciences naturelles*, vol. I. p. 47, in 8vo. 1841.

² St. Augustine, *City of God*, book I. ch. 12.

³ Multa itaque corpora Christianorum terra non texit: sed nullum eorum quisquam a cælo et terra separavit quam totam implet præsentia sui, qui novit unde resuscit et quod creavit. Dicitur quidem in Psalmo, Posuerant mortalia servorum tuorum

escas volatilibus cæli; carnes sanctorum tuorum bestiis terræ: effunderant sanguinem eorum sicut aquam in circuitu Jerusalem, et non erat qui sepeliret.

Proinde omnia ista, id est curatio funeris, conditio sepulture, pompa exequiarum, magis sunt vivorum solatia quam subsidia mortuorum. Si aliquid prodest impio sepultura pretiosa, oberit provilis ac nulla.—St. Augustine, book I. ch. 12.

As Christians were permitted by law to adopt or reject the ceremonies of other creeds, they retained some that were for the honour of the remains of those they had loved or respected, without adopting vain practices at their funerals. Magnificent sepulchres only excited their disdain. Amongst the innumerable Christian tombs that exist, we find none that are not of a sensible and modest character.

FUNERAL CEREMONIES.

THE funeral ceremonies observed by the Christians differed but little from those observed by the Romans and the Jews. Amongst the latter the mode of burial had not varied from that employed in the earliest times. Sepulchres in Palestine were of various descriptions — commonly they were in fields or in open ground — others were in cells cut in the sides of mountains — or in the gardens in the neighbourhood of towns. Samuel was interred in his house — the bones of Saul under a tree — and Rachel on the road to Bethlehem. Strangers who died at Jerusalem were buried in the valley of Kedron. Amongst the Jews, those who touched, or were even in the same house with the body, or in the sepulchre, were considered impure for seven days, and could only be cleansed by the following ceremony: — The ashes of a red cow, slain by the chief priest, were thrown, on the day of solemn expiation, into a vessel of water, and a man — not of the unclean — dipped hyssop into the water and sprinkled the chamber, furniture, and people that were unclean. The same ceremony was performed on the third and seventh days; afterwards those who were defiled went to the bath, and washed their clothes, and were thus purified.¹ In early Jewish times, bodies were buried either in the ground or in caves in the rock. The body of King Asa was however burnt with aromatic spices. The custom of embalmment was not common.

The hired female mourners, who were summoned to Roman and Jewish funerals, were also employed by Christians, and are still employed in the East in the present day. In Smyrna and other eastern towns, when the invited have assembled in the house where the body lies, these women begin by speaking quietly about the departed; by degrees their grief manifests itself in cries and tears, which at length become so loud that they resound through the whole quarter. They tear their hair and their garments. The extent to which garments are to be rent is regulated by rules laid down by the Greek priests and rabbis; for instance, the sleeve of the tunic may be torn *ad libitum*, but only a hand's breadth may be rent from the skirt of the robe. The damage done may be repaired at the end of thirty days, except in the case of near relationship to the deceased; then it must never be repaired.

We have seen, also, in the cemeteries wives mourning over the tombs of their husbands, and mothers over those of their children, tearing their dishevelled hair, and chanting verses in honour of those they mourn.

The early Christians, including the priests, before placing it in the coffin, kissed the body of the deceased. This practice was forbidden by the Council of Auxerre.

The orientation of sepulchres which was common amongst Asiatic nations had been entirely abandoned by the Church.

MODES OF BURIAL.

THE liberty that Christian law allowed in everything relating to burials, permitted the Christians to continue, so to speak, the practices of the pagans. All the little inoffensive usages of the times of antiquity were practised at Christian funerals. There were hired mourners, vases of perfumes or lamps were deposited in the tombs, the trinkets which had been valued by the deceased, decked the corpse in the same manner they had adorned the living body. There was nothing remarkable in the form, decoration, or position of the sepulchre. This coincidence of matters relating to burial has puzzled the most experienced archæologist to decide whether a certain tomb was that of a Christian or of a pagan.

¹ See Leo of Modena, *Ceremonies of the Jews*, part i. ch. 8.

The custom, so general in former times, of placing the arms and cuirass of the warrior on his bier, was always followed by the Asiatics, and also by the converted barbarian nations, — the Germans, Gauls, and Iberians. The religion of the defunct is to be surmised rather from the style of art giving a clue to the date of the monument, than from the mode of burial observed. Many Christian tombs of the Merovingian epoch contain pottery and the remains of funeral feasts.

Armlets of Christian times are comparatively rare in tombs. It was hardly until the Carlovingian period that symbols decidedly Christian were used in tombs. What emblem is more pagan in its origin than the votive lamp placed in a sepulchre? It was intended to light the soul in its descent to the infernal regions. Vases of perfumes were originally but offerings to the *dii manes*. Christian law did not desire to abolish at a blow all familiar customs, so long as they did not manifestly interfere with doctrine. The ordinary outward life of a Christian did not differ much from that of a pagan, except in acts which manifested the belief of the former in one God, — there indeed a wide gulf separated the one from the other.

We meet with representations of Biblical subjects sometimes upon the sepulchral lamps, sometimes upon tesserae, or upon glass seals. The emblems of the fish, and the Good Shepherd and his sheep, were treated in various ways; but it is a singular thing that the cross was rarely sculptured upon monuments till the 5th century. Sarcophagi, in form and ornamentation like those of the pagans, present, during the first three centuries, subjects from the life of Christ, or Biblical subjects, but very rarely the image of the cross. After the reign of Constantine, the *labarum* was repeated upon objects connected with religious purposes, and became the necessary decoration of altars and sepulchres.

**THE
ERECTION OF THE FIRST CHURCHES.**

THE ERECTION OF THE FIRST CHURCHES.



THUS far we have spoken only of the monuments cut in the rock by the early Christians, and we have assumed that the greater part of these belong to a period anterior to the reign of Constantine. A desire to avoid contact with paganism, and to escape from the severe laws which, at certain epochs, interdicted in towns the ceremonies of Christian worship, were the powerful motives which made the new converts seek refuge in wild districts; but when Christianity had no longer reason to dread these persecutions, Christians were no longer compelled to excavate their chapels in the sides of mountains, and thus subject themselves to labours much more arduous than the mere building of churches would involve.

We gather from historical documents that, from the 2nd century of the Christian era, numerous churches were erected in Asia; since prescriptions were issued from Rome for their demolition.¹

In the course of the 2nd century a church, which was considered one of the most important of its time, was erected in the town of Edessa; it was destroyed A.D. 202, in the reign of Severus, by an inundation of the river Scirtus, in which 2,000 inhabitants perished.

During the reign of Alexander Severus,² in the 3rd century,³ many churches were erected, and the emperor not only ordered that they should not be destroyed; but he accorded an especial protection to the most zealous amongst the Christians. The Christian community had rest for thirty-eight years; the storm of persecution raised by Maximinus had passed over, and the Christians again enjoyed a long period of tranquillity, during which time, buildings destined for worship were multiplied.

Some people believe that churches were not erected in the earliest ages of Christianity. We will briefly state our impression on this subject.

The first persecutions of Christians were raised by the Jews, who accused them of wishing to overthrow the law: at this time the Roman government was careless about the new religion that was springing up. Christians had then places of assembly in which they heard the Gospel preached. For a long time they were in the eyes of the Roman authorities confounded with the Jews; and these latter had synagogues in many towns of Europe and Asia, where they assembled without exciting the suspicion of the governors.

It is evident that in the Acts of the Apostles the word *Ἐκκλησία* is generally to be understood to mean assembly; and we are far from asserting that, in the times of the Apostles, Christians had edifices at their disposal for the purpose of worship, with an external character different from that of ordinary houses; but they had rooms of assembly like that in which St. Paul preached at Ephesus, to a certain extent decorated internally. What took place in that city indicates

¹ In the time of Decius (A.D. 249—251).

² *Ælius Lampridius, in Vita Al. Severi, 43.*

³ A.D. 283—284. See *Histoire des Saints Côme et Damien.*

anything but a timid and concealed mode of conduct. The Apostle preached in public, and did not strive to lessen the renown of his preaching.

A chapter preceding that in which the Apostle mentions Ephesus, informs the faithful, that the Christian Church in Palestine then enjoyed a profound peace. During this period we may suppose that apartments were specially set apart to receive the congregations—at least that there was nothing that hindered such holy assemblies.¹

In Judæa, Galilee, and Samaria, the Church was in peace; we may therefore assert that Christians met together without fear and without opposition.

The town of Nicomedia rivalled Antioch in the richness of its churches, but the persecution excited by Galerius during the reign of Diocletian, A.D. 324, was the signal for their destruction.² The principal church of Nicomedia, situated upon a mountain, which stood above the imperial palace, was razed to the ground. The edict of persecution ordered that all churches should be destroyed throughout the Empire, and that the lands belonging to them should be added to the imperial domain. This edict, which is preserved by Lactantius, makes known the number and importance of the edifices then dedicated to public worship.

Most of the Christian communities formed by the influence of the preaching of St. Paul, especially each of the seven churches of Asia, possessed an ecclesiastical edifice, however small it might be; not a basilica, for such an edifice would have attracted public attention;—not a synagogue, for the separation between Jews and Christians was too profound for the latter to permit any assimilation between the two creeds.

The Christian ceremonies were simple; we find from the writings of St. Irenæus that they consisted chiefly of the Holy Communion and the public reading of the Gospels.

The establishment of the *agape*, which was attacked in such a violent manner by the partisans of polytheism, was for the object of holding conversations upon the prescriptions of the new law. The symbolical repast took place in some apartment connected with the church, or in the house of the deacons. The bread, which was dispensed at these repasts, was prepared by the deaconesses, as is the case in the Greek Church in the present day. The title of deaconess was given to a class of Christian women who were devoted to the service of the Church, and whose office consisted principally in attending on females during the ceremony of baptism, which was then performed by total immersion. The deaconesses wore a particular dress, and were reckoned amongst the persons devoted to the service of God. The rank of deaconess was conferred by the *cheirothesis* (χειροθεσις), or imposition of one hand; the *cheirotomia* (χειροτομία), or imposition of both hands, was only used for the ordination of bishops.³

Seven deacons were ordained by the Apostles; their office was to attend at the *agape* and to distribute the bread and wine to the communicants.

These ceremonies, during which the Christians were accustomed to give the kiss of peace, drew upon them the sarcasms and calumnies of the pagans; the bishops soon became sensible of the danger of affording a pretext to the enemies of the faith. The ceremonies of the *agape* were forbidden, and the canon of the Council of Carthage, A.D. 397, interdicted every rite of that description. Still Christians continued, nevertheless, to hold the feast in common, either in their houses or by sending it to one another. This latter method was termed the Eulogy. Eulogies were the meats sent to be blessed—they were given or sent after communion. The Eulogy was offered as a mark of respect to persons of high degree who entered the Church—amongst others, to the kings of the Merovingian race. Merovæus complains of a certain bishop who had not offered him an Eulogy.⁴ In later times the ceremony became simplified, and was limited to cutting up the consecrated bread into little pieces, which were distributed to the assistants who had not communicated.

¹ Acts, ix. 31. Then had the churches rest throughout all Judæa and Galilee and Samaria, and were edified; and walking in the fear of the Lord, and in the comfort of the Holy Ghost, were multiplied.

² The edict of Diocletian is dated February 24th, 303, according to Lasaulx.

³ See St. Basil, letter LIII. 161—169; χειροτονείν, and its two senses.

Id., tom. III. ep. 3, p. 147. Τί τί ἐστιν ὃ λέγω; φασί τινες

ὑμῶν παρὰ τῶν χειροτονουμένων λαμβάνειν χρήματα.—Dicuntur nonnulli ex vobis ab iis qui ordinantur pecunias accipere.

St. Basil shows the *cheirepiscopi*, or bishops, his suffragans, how disgraceful it is to pay for the imposition of hands.

Ἀπέκειρε κλῆρον χειροτονήσας αὐτὸν ὑποδιάκονον.—He gave him the tonsure, and created him deacon by the imposition of hands.—Cedrenus, in *Constantino Porphyrogenito*.

⁴ Gregory of Tours.—*Merovæus*.

These ceremonies, which, in the present day are practised in the Church of Rome, only in an emblematical manner—like those relating to holy water and the blessing of bread,—were formerly employed in all their reality. It was also necessary that there should be a place attached to the church for the assemblages above mentioned: this was the room which the Greeks afterwards termed the *narthex*, on account of its oblong form.

Notwithstanding the wide separation between the Jews and the Christians, the Old Testament was always held in reverence by the latter; from it they derived the idea of the Ark being an emblem of salvation. It was under this symbol that the Church was conveyed to their minds, and it was in the form of the Ark that their material churches were built. St. Augustine has a remarkable passage on this subject:—“For it was not for nothing that the Ark of Noah was made of squared wood; it was because it represented the figure of the Church. What is it in truth to be square? Remark the similitude. A Christian ought to resemble a squared stone: then he will not fall under the pressure of temptation; if he be pushed, on whatever side he turns, he does not fall; for a square stone, on whatever side it is turned, still stands.”¹

This was then the symbol of the primitive church—a square covered building like the Ark. Every Christian recognized his church under this form.²

We have often consulted the most enlightened members of the Greek Church on this subject, particularly the patriarch Constantine, Metropolitan of Constantinople, author of a valuable work on the antiquities of that city,³ a person thoroughly versed in ecclesiastical antiquities, and acquainted with the buildings of the first ages of Christianity.

The form of the church anterior to the time of Constantine, said the prelate, was abandoned when that prince, having become a Christian, erected the first basilicas; but the original form of the church resembled the Ark of Noah. There was a room of assembly, in the midst of which was a recess for the altar. The room was square, and covered by a roof, which gave it the form of a coffer (*ἡ κιβωτός*, the Ark). We see a trace of this principle in certain churches of Constantinople, where the vault is apparent externally, without being disguised by any architectural contrivance; for instance, in the church called *Gul Djamasi* (the mosque of the rose), and in the monastery of Chora.

The most remarkable example of this system of construction, or at least that best known in Europe, is the façade of the church of St. Mark, at Venice. Examples of this form are also found in certain churches of Russia, where the principles of Byzantine architecture are better preserved than in any other country of Europe; they are called *Soundoukoobrasno*, that is to say, in the form of a coffer.⁴ This denomination (*ἡ κιβωτός*) was not then an invention nor an hypothesis of the patriarch of Constantinople. We could not find an edifice of this form in the neighbourhood of Constantinople; all the ecclesiastical architecture there is only of the date of the Byzantine emperors; but examples of it are mentioned as existing in the mountains of Syria and in the range of Taurus. Leo Allatius cites a passage of John Phocas (ch. xiv.)⁵ relative to the church of Sion having a roof in the form of a cylinder; and in another passage (ch. xiv.), “In the middle of the court stood a temple that had also the form of a cylinder.” This author, in order to give an idea of the antiquity of the church of Sion, adds that, according to tradition, it was erected in the time of the Apostles.⁶

¹ St. Augustine, *Enarrationes in Psalmos* LXXXVI. vol. iv. part II. sect. 3, p. 920.

² The Church is the representation of Jesus Christ.—Id., *ibid.*

Numquid Christus janua est, quemadmodum videmus januas factas à fabro. Non utique? et tamen dixit, Ego sum janua. Ergo fundamentum et lapis angularis ipse est, ab imo surgens, si tamen ab imo. Etenim origo fundamenti hujus summitatem tenet: et quemadmodum fundamentum corporeæ fabricæ in imo est, sic fundamentum spiritualis fabricæ in summo est. Si ad terram ædificemur, in imo nobis ponendum est fundamentum, quia cœlestis fabrica est, ad cœlos præcessit fundamentum nostrum. Ipse ergo angularis lapis, montesque Apostoli, Prophetæ magni, portantes fabricam civitatis, faciunt vivum quoddam ædificium. Hoc ædificium modò clamat de cordibus vestris, hoc agit artificiosa manus Dei etiam per linguam nostram, ut ad illius ædificii fabricam conquauremini.

Non enim frustrà etiam de lignis quadratis ædificata est arca Noë, quæ nihilominus figuram gestabat Ecclesiæ. Quid enim quadrari? attendite similitudinem quadrati lapidis: similis debet esse Christianus. In omni tentatione suâ Christianus non cadit: et si impellitur, et quasi vertetur, non cadit. Nam quadratum lapidem quocumque vertens stat.

See also Matthew, xxi. 42; Luke, xx. 17, 18; Mark, xii. 10.

³ *Κωνσταντινίας παλαιὰ καὶ νεώτερα*. In 8vo.

⁴ *Sandouk* (سندوق), a box or coffer, is a word common to both the Russian and Turkish languages.—Note communicated by Prince Gagarin.

⁵ Leo Allatius, ep. xi. p. 39. Ὁ γὰρ τοῦτος ναὸς ἐστὶ πᾶμμεγας, κυλινδρωτὴν ἔχων τὴν ὀροφήν.

⁶ Id., p. 41. Μέσον γὰρ ταύτης ἵσταται ὁ ναὸς κυλινδρωτὴν καὶ ὀσυντος ἔχων τὴν ὀροφήν.

Ἐν τοῖς χρόνοις ὡς λέγεται τῶν Ἀποστόλων ἀνεγερθεῖς.

Without considering the date attributed to the church of Sion authentic, we may remark that the idea of a church having been built in the first century was not absurd in the eyes of the Byzantines.

Amongst the ruins of the ancient Dara, in the midst of the desert of Sinjar, we have met with one of the earliest examples of these churches with cylindrical roofs; and this edifice confirms in every respect the opinion of the patriarch Constantine. It is not surprising that we find monuments of the first period of Christianity in this country. The province of Nisibis, in Mygdonia, had heard the preaching of the Gospel in the first days. St. James of Nisibis, that austere cœnobite, who went to combat the heresy of Arius in the Council of Nice, and St. Ephrem, who was the glory of the Church of Edessa, were born in this district.

The ruins of Dara have been but little explored. This ancient Byzantine fortress deserves special study. It was here that we observed, in May, 1840, a church in the primitive style, and no doubt one of the most ancient Christian monuments extant.

The church of Dara is in a perfect state of preservation, owing to the extreme solidity of its construction. It stands in the lower part of the town, not far from the walls. It is built of large blocks of ashlar, put together without cement. The plan is that of a parallelogram, 97 ft. 6 in. long, by 68 ft. 3 in. broad. In the interior, the nave, with the adjoining chapels, forms a perfect square. The middle of the church is occupied by a very small apse, half-octagonal in plan; there are to the right and left two small rooms,—the *gazophylakion* and the *skeuophylakion*, places where the sacred books, the ciborium, and the precious utensils for worship were kept. The interior is lighted by three windows of small size only, which open into the upper part. The nave is entered by a small square door, the lintel of which is of a single stone. The room which is in front of the church, and which has a special entrance, was destined for the catechumens who had not received baptism, and who had not entered into the temple. This long room answers to the *narthex*; it is covered by a roof forming a gable at the ends, reaching only to the height of the walls of the nave, as in the Byzantine churches. The nave is covered by a roof of ashlar worked with great care, the curve of which is visible outside. Here is the form of coffer, or Ark (*ἐν κιβωτῷ*), that we have assigned, after historical authorities, to the primitive churches. A simple band crowns the whole work. To the left of the entrance are the ruins of an adjoining edifice, almost entirely destroyed: this was doubtless the baptistery, which always was annexed to the church.

The preservation of this edifice is owing to the position it occupies in an almost uninhabited country at the entrance of the desert of Sinjar.

Some Greek inscriptions are traced on the fillet; but they are difficult to decipher. Possibly they might afford the clue to the date of the building.

Shortly after our visit to Dara the church was examined by Mr. Ainsworth. Dara, according to this traveller, possesses seven or eight churches. Above the former church there exists another, larger, with a higher vaulted roof, sustained by columns. It is lighted from below. Of late years some of the windows have been completely blocked up by the surrounding soil. The principal altar is cut out of the rock; on the right side there is a small room lighted by means of small window-openings cut in the rock. Above the door is a large tablet bearing an inscription, which, however, is illegible.

NISIBIS.

NISIBIS, the capital of the province of Mygdonia, possesses no trace of edifices of Byzantine times; Time, the destroyer, has levelled this ancient stronghold, which was of Assyrian origin.¹ The impregnable town of Nisibis never raised its head after the day when the Emperor Jovian delivered it to the Persians.

Ammianus Marcellinus² has left a melancholy picture of the despair of the inhabitants at the time of their quitting the town. Of the wall of the town only a few crumbling fragments remain. The river Mygdonius defended the approaches on the east side, where the extensive marshes in its vicinity arrested the advance of the army of Sapor. We could not discover

¹ See Stephen of Byzantium, voc. *Νίσσις*.

² Book xxv. ch. 9.

the church of St. James, though travellers of the last century found the four columns which supported the dome still standing, as well as the five columns of the portico.

This building may have escaped our notice; but from the terrace of the castle we could perceive no building rising above the humble dwellings of the town, which had all flat roofs.

The domical character of the church of St. James, however, indicates that it was erected after the 4th century. We nevertheless regret, with Mr. Mason Neale, that the plan of the building is unknown.¹

THE FORTIFICATIONS OF DARĀ.

UNDER the Seleucidæ many Greek towns were founded on the borders of the Euphrates and Tigris, and in the country comprehended between these two rivers, to the south of Amida. From the commencement of the 2nd century of our era, the Christian religion spread rapidly in these countries, protected by the princes of Edessa; and under the Byzantine empire most of these towns became celebrated for their attachment to the new faith. Many of the churches in them were erected by the emperors themselves.

After Nisibis, the second most celebrated place on the frontier was the town of Dara, which was considerably enlarged, and was fortified by the Emperor Anastasius. In the time of Justinian it became the residence of the duke or governor of Mesopotamia. It was taken by the Arabs in the year 631, and for ever separated from the Greek empire. The towns above mentioned commanded the desert of Sinjar, the principal retreat of the Anazeh and Montefick Arabs, who made incursions as far as Bir.

Dara is situated nine hours' journey to the west of Nisibis. Procopius² reckons the distance between these two towns to be ninety-eight stadia: the ancient castle of Katra is passed half-way. The town of Dara is situated on the slope of a rocky hill forming part of Mount Masias. The line of its ramparts, which were built of large blocks of limestone, can be traced throughout. In part of their circuit certain portions of the wall are still thirty feet high. The foundations of many ancient edifices are to be seen in the interior of the town: this is owing to the facility with which succeeding inhabitants have been able, from time to time, to procure stone from the numerous quarries in the neighbourhood. This was not the case at Nisibis, which is situated on a sandy plain.

The town of Dara was almost entirely rebuilt by the Emperor Anastasius in the year 503, when that prince intended to go to war with the Persians; the fortifications were then constructed in such a hasty and imperfect manner that they fell into ruins in a few years.³ Procopius, who gives long details about these works, says that before they were executed the town was of but little importance.⁴ Some years later the Emperor Justinian rebuilt the town. He consulted the two celebrated architects Isidorus and Anthemius, the designers of St. Sophia's,⁵ and ordered them to erect two churches. One of these was dedicated to the apostle Bartholomew; the other was the cathedral—the great church (μεγάλην ἐκκλησίαν). The church of St. Bartholomew was situated in the upper part of the town, and Justinian caused a large reservoir to be formed in its neighbourhood; this was supplied by the river, which had its source near the town of Cordes, situated two miles to the north of Dara. There was another river on the south, and between the ramparts was sunk a tank which received its waters, so that an enemy should not profit by them. This invention was due to an engineer named Chryses, who saw in a dream the plan that should be followed in order to bring the fortifications of Dara to perfection.⁶ As St. Sophia's was dedicated A.D. 537, it is certain that this was about the date of the building of Dara. Amongst other engineers employed on these works were Isidorus of Miletus (nephew of the Isidorus who was the colleague of

¹ St. James's at Nisibis is probably the earliest of those which have well-authenticated dates; it was erected in the 4th century, and is probably the very same building in which St. James of Nisibis was praying before the miraculous rout of Sapor and the Persian army. Mr. Rich, when at Nisibis, made accurate drawings of this most venerable temple; it is much to be regretted that they have not been made public.—

Mason Neale, *History of the Eastern Church*, vol. i. p. 228.

² *De Bello persico*, book i. ch. 39.

³ Procopius, *de Edificiis*, book i. ch. 1, p. 210, Dindorf.

⁴ Κώμην ἄδοξόν τινα τὰ πρότερα οὖσαν Δάρας ὄνομα.

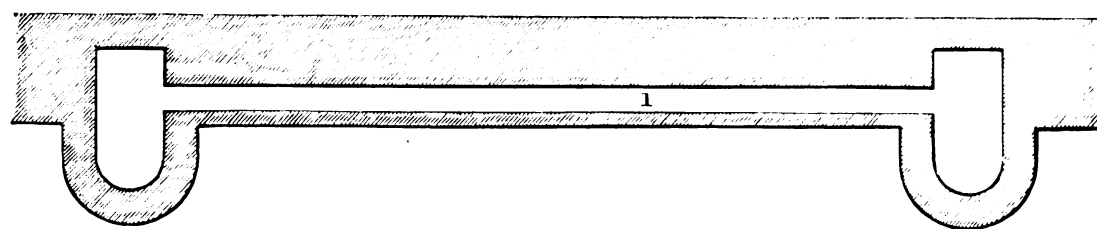
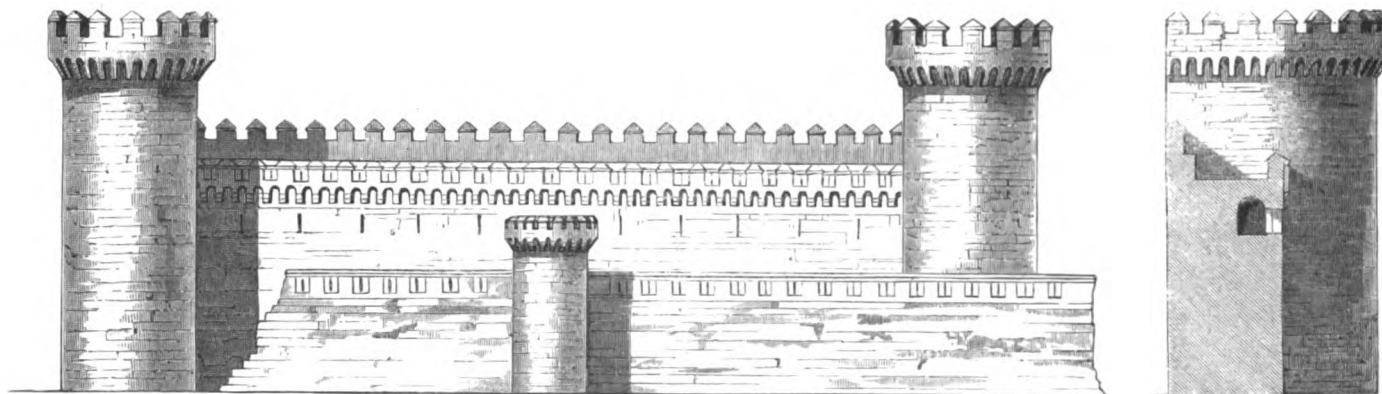
⁵ Procopius, *de Edificiis*, book ii. ch. 3, p. 217.

⁶ Id., *ibid.*, book ii. ch. 8.

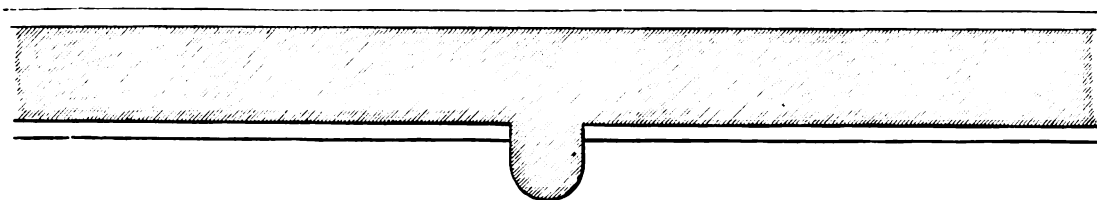
Anthemius) and John of Byzantium, who had fortified many towns: these men had assisted in the reconstruction of the town of Zenobia, on the Euphrates, which was by their direction ornamented with baths and colonnades.¹

The walls of the town of Dara were almost entire in the year 1840, and all the arrangements made for defence could easily be traced. The Emperor Justinian was not satisfied with repairing the ancient ramparts; he united the battlements by stone lintels, and narrowed the embrasures, so as to make loopholes only sufficiently wide to admit the hand, so that arrows might be launched upon the besiegers.

The walls surrounding the town were entirely rebuilt; they were thirty feet thick at the base; but, says Procopius, they were not throughout of the same thickness, in order that the foundations should not have too much to carry. Justinian made a gallery (στοὰν), which



2



FORTIFICATIONS OF DARA.

1. Stoa, or Round Road.

2. Pomarium, or Place for Cattle.

Scale: 50 feet to an inch.

went the entire circuit, and upon this gallery he raised embattlements in such a manner that the wall had a double crown (ὥστε διόροφον μὲν πανταχόσε τὸ τεῖχος εἶναι). This means that at a certain height there was a vaulted gallery running throughout the wall, upon the roof of which there was a battlemented terrace, which gave the wall the appearance of having a double crown. The towers were semicircular, three stories high, and had also machicolations. In another passage,² which agrees with the one just quoted, Procopius describes the ramparts:—"Dara is girt by a double wall; that in the inside is very high, and one of the finest existing; the towers are a hundred feet high, and the curtain sixty. The outer wall is lower, but thicker, and more solid. The space between the towers is fifty feet wide: it is here that the inhabitants place their flocks during sieges."

The great tower called the donjon (φρουρὰ) was completely demolished and rebuilt.³

¹ Procopius, *de Aedificiis*, book II. ch. 8.

² Id., *de Bello persico*, book II. ch. 13.

³ Id., *de Aedificiis*, book II. ch. 1; Niebuhr, vol. III. p. 122. *Froura* is what the Latins term the castle.

All the Byzantine towns had a principal tower, where the chiefs of the company charged with guarding the ramparts resided. This tower was also called the Πύργος Κεντιναρίου. There were examples of it at Constantinople and Nice. At Edessa it was called the Tower of the Persians.¹

The situation of these two places—in the midst of the desert of Sinjar, exposed to the incursions of Arabs, and near the southern mountains of Kurdistan, whence the Kurds descended to ravage the plains—rendered their exploration extremely difficult to European travellers. When we passed through the country in 1840, we witnessed a terrible scene of carnage at Nisibis. A neighbouring village had refused to pay taxes, and had revolted against the pacha. We beheld the return of the regiment that had been sent against the rebels,—every soldier bearing a human head upon the point of his lance. Those prisoners who were brought in by the soldiers were executed the next day. There has been no change in this country since the time when Sapor besieged Nisibis. Man has continued his work of destruction, and the whole district has been abandoned to solitude and desolation.

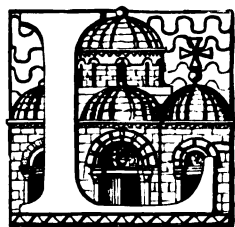
¹ Ducange, *C. P. Christiana*, p. 124; Banduri, vol. i.; *Ant. Const.*, book III. p. 56.

THE BYZANTINE CHURCH AND ITS CEREMONIES,

UNDER JUSTINIAN AND HIS SUCCESSORS.

THE BYZANTINE CHURCH AND ITS CEREMONIES,

UNDER JUSTINIAN AND HIS SUCCESSORS.



LEO ALLATIUS has left us a volume which, to those who study Christian archæology, is extremely interesting, since the author of it, who was thoroughly versed in all relating to the construction and ceremonies of the primitive Church, clearly explains the principles upon which Byzantine churches were erected, and gives a reason for every part of the building,—but as it is written in Greek and Latin, its contents are not accessible to every one.

We have had occasion, in studying the numerous monuments of the East, to remark how correct and precise the descriptions of this author generally are. A short analysis of his letters will not, therefore, be out of place in a work professing to treat of the principles of Byzantine architecture, as it will tend to guide architects and archæologists in subsequent researches, and, above all, in the study of the Christian monuments of the interior of Greece, which are but little known.

Leo Allatius begins by deploring the state of the Christian Church, in the midst of Mussulman nations, and the difficulties experienced by Christians when they intended to erect a new church, or repair a church that had been burnt or was falling into decay. Yet in many cases they obtained permission to build a new church on ground which had been already consecrated by the erection of one more ancient. There are, nevertheless, in Greece, many remarkable churches; but they are far from exhibiting, either internally or externally, all the conditions necessary for the performance of divine worship. There are some which present only a rustic appearance; others, on account of the difficulties presented by the ground, are shortened and deformed; others have been crushed in on account of the thinness of the walls and the weight of the roof; but such as they are, they are still to be regarded with veneration; and the fact of their accommodating large congregations gives them a beauty which is wanting in the mere building.

The Byzantine Church in its complete development, and arrayed in the manner that it should be for the performance of solemn ceremonies, ought to be designed in the following manner:—The church should stand in the midst of a square plot large enough for the purpose. It is desirable that it should be possible to pass all round the building, in order to gain a view of every side of it. The plot of ground should be paved with brick or stone. In monasteries, the plot should be quite free from barriers, walls, or other obstructions, and should be occupied only by the cells of the monks. Here and there trees of such description as do not shed their leaves, and such as give a thick shade, should be planted, to moderate the heat of the sun. Yet in towns, in order that the edifice be kept out of the way of the crowd, it is better to surround it with walls, according as much as possible with those of neighbouring houses. The walls of the church should be distinguished by a representation of the Saviour, or more frequently by a painting representing the patron of the church, sheltered from the weather by being placed in a small cell or niche in the wall, which may be adorned with

small columns. The vault which is above the doorway is to be richly adorned with paintings and inlays of marble of different colours; in some churches, by what is richer still,—by pictures in mosaic, and marble columns. Along the walls may be placed seats, also of marble, where, if you are fatigued with your journey, or if you wish to gain shade from the sun, or to converse honestly, or to divert your mind with learned discussions, the spot will be very suitable. Do not fear a piece of iron as thin as a leaf, and might be called iron paper, which is hung up in the neighbourhood of a hammer which is also of iron. These are put in motion by the *laossynactos*, he who is charged to call the people together; although, according to the Typic (ritual) of Saba, this is undertaken by a *candelaptos*, that is to say, a lighter of lamps, who is charged to strike the iron with the hammer, and make the great *sementron* resound. This may be the case when the two offices are united in the same person. In the towns the faithful are summoned to worship by one signal only; in the monasteries by three.

The priests in the East also make use of a wooden instrument to call the people to church; it consists of a piece of wood, twenty palms long, two fingers in thickness, and four in breadth, without cracks or crevices. The priest holds it in his left hand, and with his right strikes it with a hammer, made of the same sort of wood, sometimes in one spot, sometimes in another; thus producing low or high, quick or slow notes, so that a sort of harmony is produced. This instrument is called a hand *sementron*, to distinguish it from another sort which is called a grand *sementron*, which is made of the same sort of wood, and which is placed in towers and suspended at each end by iron chains. This latter is of larger dimensions; it is six palms in breadth, one in thickness, and thirty palms long.

The use of such instruments is very ancient. If we refer to the Acts of the Martyrdom by St. Athanasius (Act iv. of 7th Council), we find that when the relics of the saint approached the town of Cæsareia all the inhabitants, filled with joy, began to march towards the church of the Virgin, striking the sacred planks. There is also reference to this instrument in the Life of St. Paul of Labran, and in many Byzantine authors cited by Leo Allatius. Some of them give it the name of the *symbolon*. Cyril, in the Life of St. Saba, says: "The *symbolon* having been struck, we assembled in the church."

The *sementron* was, as we have stated, suspended under the external portico, and sometimes placed in a turret. This is the reason why Byzantine churches have no bell-towers. Bells were not introduced into the East until the reign of Michael, in the year 865. The Venetians, in gratitude for the assistance afforded by the emperor against the Saracens, made him a present of twelve bells.

Before the door of the church is a sort of vestibule, or sheltered spot, called the *impluvium*. The patriarch Sophronius mentions this vestibule in his Life of St. Mary the Egyptian. Codinus (ch. xviii.) gives it the name of *propylæum*; Zonaras that of *aula* (αὐλή). All these expressions signify a sort of *impluvium*, *atrium*, or *mesaulion*. We read in Cedrenus: "In the year thirty-seven of Justinian a fire destroyed the centre of the *impluvium* of the great church that is called the *Garconostasis*; and in the fourteenth year of Mauricius, that emperor made the solar hall round the palace of Magnaura, and he placed his statue in the centre of the *impluvium*."

On entering the church, one finds oneself in the *pronaos*. This first apartment is separated from the body of the church by walls which surround every part of it; it communicates with the nave by three doors only, the largest of which is in the centre; the others at the sides are of smaller dimensions.

The *narthex* is part of the church, although some authors regard it as being outside: it is often mentioned in the ecclesiastical writings of the Greeks. The Canticles were chanted here on the first hour of the day on Holy Saturday. On Easter Sunday the clergy entered the *narthex* by the north door, holding in their hands lighted candles; and the priest, after having censed the holy images outside the church, and all the brethren, stood before the basilican gates (βασιλικῶν πυλῶν), which were closed, and made the sign of the cross with the censer. We read in the passage just cited, that in the thirty-seventh year of Justinian the *impluvium* of the great church called *Garconostasis* was destroyed by fire, and also two convents near the church of St. Irene, and part of the *narthex* of that church.

Most churches had not only one *narthex*, but also a second. This place in towns was destined for women, and in the monasteries for monks who had not received holy orders, and who were forbidden to enter the interior of the church or to remain there during the performance of the divine office.

The "Typic" charges the ecclesiarch to watch that this rule be observed, and orders the brethren who remain in the *narthex* not to impede the monks; and also the laics who come to pray, not to enter the church during the chanting in the choir, but to remain in the *narthex* until the office be concluded.

The bodies of the defunct were also placed here during the prayers. The *Euchology* says, "And afterwards the brethren, raising the body, carry it into the church; if it be that of a priest, it is placed in the middle of the church; if that of a laic, in the *narthex*."

All the orisons and prayers were said in the *narthex*. The Typic alludes to this fact in several places. St. Simeon of Thessalonica mentions it in the following terms:—"Then the supplications take place outside, in the *narthex*, on Saturdays and other festivals. In time of plague or other visitation, as soon as a crowd of people assemble they offer up prayers in common in the midst of the town and outside the walls." He continues—"and then we made the following supplications in the *narthex*—that the Lord would have pity on our misery, and be merciful to us; and we stood praying before the gates of the holy church as though before the celestial gates." Allatius says: "The *narthex* is the portico situated outside the church, which has the oblong form of a plant called *narthex* (*ferula*)."¹ It is possible that at first the *narthex* may have been outside the church; but this means simply that it was separate from the body of the church itself.

Gabriel of Corinth says, "that place which contains the women in the church is called the *narthex*." The words ἐν τῷ ἱερῷ in this passage must be understood to mean adjoining rather than in the church. Those who were outside the church could not hear the Holy Scriptures, which were read from the *bema*. The *pronaos* is to be understood as not being part of the church.

The *narthex* communicated with the church by means of three doors; that in the centre was very large and magnificently ornamented; the two others, situated one on each side, were small, and not remarkable. The central door was called the beautiful gate (ὡραία πύλη). Codinus says (ch. XVII.): "He did not enter by the side which is opposite the beautiful gates, but on the other side towards the raised part or platform (*bema*) and the holy tabernacle." The *naos* (nave), then, where the emperor remained, was evidently situated between the beautiful gates and the gates of the tabernacle. The beautiful gates were also called the royal or basilican gates. We read in the Typic:—"And, preceded by two lighted candles, he carried the cross itself to the royal gates of the sacred edifice." We find from the Typic that the basilican gates were the same as the beautiful gates; but they must be distinguished from the holy gates which gave access to the *bema*. The beautiful gate was closed by a curtain, which was moved on one side to give access to the worshippers, and which closed the opening when adjusted during the offices, vespers, or litanies. According to Ciampini, the custom of hanging curtains before churches was derived by the Christians from the Gentiles.¹

The gateway was also closed during the office in the middle of the night, called Mesonyction, and the services held at the third, sixth, and ninth hours (the office of the first hour after matins is chanted in the choir); and also during the Apodipnon, or office after supper; these were all chanted with curtain down and doorways closed.

What we term the nave, the Byzantines called the choir: in most churches the circular part was covered with a vault; there were seats all round, made of walnut-wood or pine, placed close to the wall. Here the priests and assistants seated themselves, or remained standing leaning upon them. They presented, thus resting on these seats, a noble and venerable aspect. The stalls were to the right of the beautiful gate on entering: these seats and their arms were generally known under one common appellation, *topoi* (places). We read in the Typic:—"They seated themselves in their proper *topoi*." The more expressive word, *stasidion*, was also used; whence was derived the word stalls.

The middle of the church was called the *mesonaos*. In the 74th canon of the Council of Constantinople, called *in Trullo* (because the hall in which it was held was vaulted *in trullo*), it is said they placed couches in the *mesonaos*; they made also divans and balconies for the accommodation of the assistants.

Beyond the choir, which was surrounded by a vaulted gallery, there was another vault

¹ Morem hanc velis ornandi januas ex Gentibus ad Fideles, nempe ad ecclesias transiisse, colligo ex nonnullarum ecclesiarum propylæis, ubi in columnarum summitatibus crenitur virga per quam nonnulli excurrunt annuli è quibus vela pendebant.—*De Edificiis a Const. Mag. constructis*, p. 33, sq.

of oblong form, which was divided by the *tabulatum* (*iconostasis*). From the choir to the *tabulatum*, on each side, the singers, and those who were employed in the offices, had their seats. This part was called the *diaconicum*.

The *tabulatum* was pierced with two doorways, and sometimes with three; that in the centre was the largest and the most beautiful; it was decorated with fine carvings; the side-doors were less ornamented, and were closed by curtains. The central doorway was closed by a low gate, which opened in two parts, the height of which did not exceed that of a man. Above the gate the opening was closed by a curtain during the greater part of the service; when the curtain was raised, it remained open; but the gate itself remained closed, being opened only for the priests and deacons to enter and go out whenever the ceremonial required it.

By the 14th canon of the Council of Laodicea, this entrance was forbidden to be used except by the priests for the Communion. It was lawful for priests only to ascend to the altar and communicate. According to Zonaras, the Canon commanded that the altar-gate should be opened only to men invested with holy orders. The Canon of the Council in *Trullo* forbade the laity to ascend to the altar; exception was made for the emperor only, when he went to present offerings. According to the 44th Canon of the Council of Laodicea, women were forbidden to ascend to the altar or to enter the sanctuary. The Latin Church does not issue the same prohibition, nor did it in early times, according to Dionysius of Alexandria.

The emperors could at any time enter the sanctuaries, and make signs with a triple candle, like the pontiff.

The writers of the time do not in the least regard this permission as a mark of adulation. The courtiers believed that everything ought to be permitted to the emperors, on account of their superior dignity, reversing even the order of things ecclesiastical. They entered the sanctuary when they pleased, and remained seated during the moment of the accomplishment of the holy mysteries.

St. Ambrose moderated this abuse, and assigned a place to the emperors before the barrier of the *bema*. This decision met with the approval of Theodosius and his successors. Sozomenus gives the tradition relating to this circumstance in his Ecclesiastical History, and says that it was in existence in the time of Theodosius the Younger.¹ It was the practice of the emperors to seat themselves in the sanctuary when they assisted at the offices. St. Ambrose, considering that the custom arose either from the ignorance or weak compliance of the clergy, assigned to the emperor a place before the gates of the sanctuary, so that the emperor preceded the people, and the priests preceded the emperor. Callistus Nicéphorus² gives a more detailed account of the event mentioned by Sozomenus.

"When the time arrived for the emperor, according to custom, to carry the gifts to the holy table, he arose weeping, and having entered the divine sanctuary and offered the gifts, according to custom, he remained within the holy barriers instead of staying where the priests were, and where the emperors had been accustomed to place themselves apart from the people, on account of their supreme dignity." Ambrose seeing in this arrangement a certain amount of adulation, determined that the emperor should station himself in front of the *tabulatum* or *iconostasis*. In this manner the emperor had a more honourable position than the people, and the priests had more distinguished positions than that of the emperor.

Theodosius approved of this excellent arrangement, and it was confirmed by his successors. "I myself," says the Byzantine writer, "have seen princes who loved God, enter the church of St. Sophia during the great solemnities of Holy Saturday, when they carried the offerings to the holy table." Theodosius observed with care the directions that St. Ambrose had given him. Having presented himself one feast-day in the great church of Byzantium, he carried his gifts to the holy table, and went out again, returning by the same way that he had entered. He said, in answer to Nectarius, who beheld this circumstance with displeasure, and asked the cause of it, that he thereby acknowledged the difference of rank that existed between the emperor and the chief dignitary of the Church. Theodosius the Younger spoke on this subject at the Council of Ephesus. "We," said he, "who are always surrounded by the arms of the Empire, and to whom it is not becoming to appear without an escort of soldiers and armed people, leave our weapons outside when we enter the temple of the Lord. We also take off the diadem — symbol of supreme power — and approach the altar only to present gifts; and

¹ Book VII. ch. 14.

² *Ecl. Hist.*, book XII. ch. 61.

when our offering is made, we retire to the designated place at the extremity of the *atrium*."¹

The reserved part of the church was entered through the "holy gates." This name, although used in the plural, refers to one gate only; like the beautiful gates of which we have spoken. The Greeks call them *ἅγια θύρια*; Sozomenus gives them the name of *dryphacta*.² The *cancelli* (*κάγκελα*) were the barriers of the tabernacle; they were moreover closed by curtains and gates, which were opened during the great vespers (*μεγάλου ἑσπερινοῦ*), when the priest censured the ground, and also during the introit and the reading of the Gospel.

The curtain was called *βωμοθύριον*, that is to say, the gate of the altar.

The interior of the *tabulatum* or *iconostasis* was sacred, and accessible only to the clergy, rarely to laics, and never to females. Here was what the Latins call the Holy of Holies, in order that it may not be confounded with the choir.

Upon the platform (*bema*) there were two altars, sometimes three; when there were three, upon that to the left were deposited the books, vestments, and other accessories. In some churches the intermediate wall, screen, or *iconostasis*, was separated from the *bema*. When this division existed, the intervening space was called *parabema*, a place joined to the *bema*, in the same manner that a chapel annexed to the church was called *paraclesium*.

The *parabema* was surrounded by seats, and there was in it a table for the use of the assistants, usually called deacons, who arranged the things necessary for worship; they were also called *anagnostes*, that is to say, readers. Nicephorus Blemmida, in his *Life of St. Paul of Latrun*,³ calls them *neocores*, or guardians of the temple; they walked before the book of the Gospels with lighted candles when it was carried to the pulpit to be read, and also before the sacred gifts when they were taken to the small altar, or table of *prothesis*. This precinct was afterwards termed the *diaconicum*; it was used by the minister and those who dressed the altar. In the *parabema*, the charcoal for the censers was lighted, and the water used for washing the holy vessels was kept.

The *diaconicum* was not the same as the sacristy; this latter was the place where the minister placed the vestments necessary for the offices. In the Greek church there is no regular sacristy, but the priests and deacons robe themselves on the *bema* itself; when the ceremony is unusually solemn, the bishop or other dignitary robes himself in the ecclesiastical vestments, with the aid of the other celebrants, in the choir itself.

The altar of *prothesis* was situated on the north side; it is smaller than the principal altar. Upon it, the priest, with the aid of the assistants, prepared everything necessary for the Communion.

The rules for the admission of women into churches depended upon the arrangement of the buildings themselves. In towns, when men and women went together to worship, the women remained in the *narthex* separated from the men. When there was only one door to the *narthex*, which was very rarely the case, both men and women entered by it; the men entered the body of the church by the beautiful gates (*porta speciosa*), the women remained in the place assigned to them; when there was a wall dividing the church, the latter heard the service through the doorway in the wall; but when there was only a *tabulatum*, which did not reach to the vault of the church, but was only of the height of a man, they heard the service from the outside of this barrier.

In large churches there was an upper gallery for the accommodation of women, called the *gynæconitis*. It was enclosed by *grilles*, and was reached by a staircase reserved for the use of women only, who could then enter and leave the church without being seen by the men. This arrangement is very ancient,—St. Augustine mentions it.⁴

The room called *skeuophylakion*, used for the preservation of the holy vessels, was almost useless, as the priests were in the habit of carrying all precious objects to their own houses.

¹ Work cited, p. 19.

² *Eccl. Hist.*, book VII. ch. 24.

³ Epistle I. p. 24.

⁴ *City of God*, book III. ch. 27; and *Homilies of St. Chrysostom*, book XXII. ch. 8.

THE FORM AND CONSTRUCTION OF BYZANTINE CHURCHES.

WE have stated above that the Byzantine church was generally divided into three parts, — the *narthex*, the *naos*, and the *bema*. The Latin church differed from it in having no separation between the worshippers. As we see from the churches of St. Clement and St. Athanasius at Rome, the women were not in any way separated from the men.

The various forms of the churches of the East may be classified under five separate heads, under the following appellations:—

Τρουλλωτὰ (*troullota*), domed;
Κυλίνδρωτα (*cyliandrota*), with cylindrical vaults;
Θολωτὰ (*tholota*), with pyramidal vaults;
Κυκλοειδῆ (*cycloide*), circular;
Δρομικὰ (*dromica*), elongated.

The churches called *καμαρωτὰ* (*camarota*, vaulted) and *σταυρωτὰ* (in the form of a cross) will come under the above heads. The churches *τρουλλωτὰ* are those that have domical roofs.¹ The term is derived from *trulla* or *trullon*, signifying a vault or a centre; whence the large church built by Justinian was called *Trulla*. In this church was held the Council which takes its name from it — *in Trullo*. It may be mentioned that the dome fell down in the time of Justinian, and damaged the *ciborium* and altar; but it was shortly afterwards repaired. These domes were not always built of stone; some were formed of numerous pieces of wood meeting in the centre in the form of a buckler. The dome of this church, according to Allatius, was of cypress, — a wood that never decays.

The roof of the church of the Resurrection was of a similar description, and was vaulted with wood. Basil the Macedonian covered it with plates of gold. The church of St. Mark, on the hill of Taurus, at Constantinople, of immense size, was also covered with a vault of wood, erected by Theodosius the Great. It was overthrown by an earthquake, and repaired by the Roman, Lacapenus the Ancient.

The churches called *troullota* differed but little from the *cyliandrota*, from the *cycloides*, or from the *tholota* (ἀπὸ τῶν θολωτῶν), in which rafters met in the centre of the roof, giving it an elevated form.

The *Etymologicum Magnum* says, — “A *tholus* is a round house, or circular edifice, so called from its form; it is built of stone. We say in the feminine also *tholus*.”

John Phocas, the author of a manuscript entitled *The Sites of Palestine*, which was translated into Latin by Leo Allatius, but which is still in manuscript, describes the church of Sion in the following terms:—“There is a castle where is situated Holy Sion, the mother of churches. The church is of remarkable grandeur. It is finished with a roof vaulted throughout its length. In the midst stands the temple, having a roof in the form of a vault, which is raised on a circular plan like a *tholus*.² To the right there is another temple of the same form, but very small, which, according to tradition, was built in the times of the Apostles. In the middle of the monastery there was a temple with a round roof.”

The term *tholota* is also applied to smaller edifices and to chambers, such as those constructed by the anchorites, which we have mentioned in our account of Cappadocia. Leo Allatius cites a passage, taken probably from Phocas, which is explicit on this subject: — “As John had remained five years in the monastery, he retired alone to Mount Lycus, and upon the summit of the mountain he made three *tholi*, and there shut himself up; — one *tholus* was for the wants of the body;³ the second was the place where he cooked and eat; the third, where he prayed.” And in the life of John the *Eleemosynary*, “he made the *tholus* contiguous.”

¹ Τὴν ὀροφήν τρουλλωτὴν ἔχουσι.

² Κυλινδρωτὴν καὶ οὕτως ἔχων τὴν ὀροφήν. And later: Τῷ ἁγίῳ μέρει, ναὸς ἕτερος θολωτός, πᾶν σμικρότατος, ἐν τοῖς

χρόνοις, ὡς λέγεται, τῶν Ἀποστόλων ἀνεγερθεῖς.

³ Ὁ ἄλλος εἰς τὰς χρεῖας τῆς σαρκός.

The churches called *camarota* are those finished with a vault or arched-work, and are covered by a convex roof.

In the MS. of John Phocas on temples,¹ we read, "The temple has three vaults and a dome; the temple on Golgotha is covered with three vaults and a tholus."

"The tomb of Rachel is covered by four vaults like a tholus, and terminates in a construction."²

Σταυροειδής and σταυρωτά refer to churches in the form of a cross, with arms extending on each side, forming compartments which have doors. Justin the Younger added to the temple of Blachernæ two vaults in such manner as to give it the form of a cross.

Δρομικά (in the form of a stadium or road) is used with reference to churches built in the form of a parallelogram; the roof is formed of planks that are supported by rafters, and covered with tiles in such a manner that the walls are shaded by the projections of the rafters of the roof. Codinus, in his unedited *Origines*, relates that the primitive church of St. Sophia was of an oblong form, and had more than four hundred and eighty-seven columns. The *narthex* outside the temple was also oblong. "Every apartment of an oblong form is called a *narthex*."³

We have still a few words to add about those parts of the church called the *embolon*, the *bema*, and the *solea*.

The word *embolon* comes from ἐμβάλλω, because it is by this porch that one enters; others say because it envelops the church, or because people walk in the shelter of it.

This name was given more especially to the portico of the church than to any other: the acts of the eighth Council were represented in the *embolon* of the great church. Theodora, wife of Justinian, caused the church of St. Pantelemon to be erected, because, when she arrived at Paphlagonia, she was in a state of poverty, and remained in the *embolon*, and spun wool for her support.

Under this denomination are comprehended the porches before the doors of the sacred edifices, that are roofed with wood and covered with tiles, to give shade from the sun and shelter from the rain.

In some churches these porches surrounded the edifice, being not only in front but also at the sides. There was another lower sort of portico or enclosure which encompassed the edifice for defence. If the churches were low, the rafters and tiles of the main roof were continued to some distance from the side walls, resting on principals which were supported by piers of stone or brickwork. This enclosure was ornamented with marble tablets, or with pictures representing the principal events in the lives of the saints. And in order that those who walked in the *embolon* should the better understand these pictures, there were short legends explaining the events illustrated, so that no time was lost in idle thoughts, but the view of them at once afforded food for meditation.

Such was the *embolon* of the great church in which, as we have said, all the acts of the eighth Council were represented. We may mention, also, that of Blachernæ, built by the Emperor Maurice, in the fourth year of his reign, in which he caused the entire history of his life to be represented, from his infancy to his elevation to the imperial throne.

In the interior of the church the *solea* was a raised part placed between the *ambo* and the *bema* — witness this passage in Codinus:—"The emperor descended from the *ambo*, not from the side on which he mounted, but from the other side of the *solea*, opposite the holy tabernacle." And in *The Origin of the Temple of St. Sophia*: "Justinian the emperor caused the ciborium, the columns, the baldachin of the altar, to be formed of silver gilt; the fruits and lilies, with the cross of the ciborium of gold; the *solea* and also the *ambo* of gold." We read in Cedrenus: "The vault of the great church in falling broke the *ambo* and the *solea*, which was of onyx, and reduced them to powder." It appears from a rather confused passage in Leo Allatius that the throne of the bishop was placed on the *solea*. All the historians who mention this part of the church

¹ Chapter XIV.

² Ὁ τῆς Ῥαχὴλ τάφος ἀπὸ τετρακαμύρου θολωτοῦ σκεπόμενος κτίσματος.

³ Πάν δρομικὸν νάρθηξ λέγεται.

⁴ Chapter XVII.

speaking of it as being situated between the *ambo* and *bema*. "The emperor crossed the *solea* in order to reach the patriarch, who was placed before the barriers of the *bema*." All this part of the temple was paved with precious materials, and therefore was not to be trodden upon by every one. We shall gain a perfect idea of the *parabema* if we imagine an altar placed against the wall and low seats around it. These seats were not the stalls of the choir, which were constructed with some degree of art, but simple benches for the lower ranks of clergy. The seats of the church were of two sorts — fixed and moveable — the latter were only to be used by those who belonged to the church.

In some temples the altar of *prothesis* was separated by a barrier from the chief altar; but more frequently this was not the case.

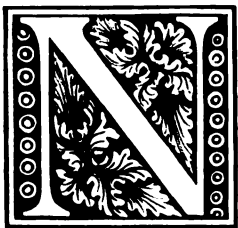
The women were placed in the *gynaecitis* or in the *narthex*; in small churches, that did not possess these, they were placed to the left and the men to the right. The men entered by the principal doorway opposite the *bema*; and places of honour, reserved for the most distinguished noble families, were to the right on entering, facing the *iconostasis*.

Such is the valuable information contained in the letters of Leo Allatius, entitled *De Formâ et Ambitu Veteris Ecclesiæ*. It is impossible to describe thoroughly the primitive Byzantine churches without having carefully studied them; and it is for the want of this study that the writers of the present day have made so many mistakes when writing about the character of Byzantine architecture.

THE CEREMONIES
OF THE PRIMITIVE CHRISTIAN CHURCH.

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OF THE PRIMITIVE CHRISTIAN CHURCH.



OW that we have explained the general arrangements of the Byzantine Church, we will endeavour to describe the ceremonies instituted by the primitive Christians, and the conditions imposed upon those who wished to enjoy the felicity promised to the elect, and to be admitted within the enclosure of the Christian temple. It will be neither unimportant nor uninteresting to investigate the rules and customs which in primitive times were common to the whole Church, but which were soon abandoned in the West, though preserved in the East until an epoch comparatively modern; for they explain the arrangements of certain Eastern churches, which cannot be easily comprehended by those who are only acquainted with the usages of the Latin Church.

While pursuing this subject, we have added somewhat to the information obtained from Byzantine authors, by introducing facts that have been gleaned from conversations with the Greek priests of the East.

Let us inquire into the mental and spiritual condition of the inhabitants of the Roman empire at the time that Christianity appeared. Pagan philosophy had no attractions for patricians satiated with power and wealth, nor could it afford hope to plebeians bent under the yoke of slavery. Both high and low in the social scale, there was a profound discouragement. The theatres and the games scarcely diverted the effete population; and intellectual pleasures appeared to them too insipid. Theatrical performances, both of tragedy and comedy, fell by degrees into complete discredit. Heathen divinities were made to appear upon the stage, for the purpose of exciting the ridicule of the populace. "Tell me, is it your actors or your gods that make you laugh?" asked Tertullian.¹ And Theophilus, Patriarch of Antioch in the 2nd century, says:—"It is not lawful for us to hear related the adulteries of men and of gods, which the comedians, allured by the hope of gain, make known with the greatest glee." Theatrical performances were proscribed by the Fathers of the Church. The first anathema against actors is contained in the 62nd canon of the Council of Elvira, held in the year 305:—"If the comedians wish to embrace the Christian faith, we ordain that they first renounce their course of life, and afterwards they may be admitted." And in Canon 67:—"It is unlawful for the wives and daughters of the faithful to marry comedians; and if there be any who are married to such, let them be excommunicated."

Thus the state of theatrical performances at the commencement of our era was one of the strongest symptoms of the approaching fall of paganism. At that time the glorious sound of the Gospel proclaimed liberty to the slave and future happiness to the patrician satiated with riches: no wonder it produced such mighty results. Philosophers were stupefied to find obscure men from Judæa make known in simple language the promise of a future state, which they themselves had been unable to foresee. Christians acquired in a short time a singular

¹ *Apologue*, ch. xv.

influence throughout the Roman empire; but we never find them capitulating with conscience, nor tampering with the doctrine they had sworn to defend and to make triumphant. All this was a subject of fear and astonishment to the philosophers and the authorities; for they saw all that the people were habituated to respect, subverted. They would, perhaps, have pardoned the Christians for not sacrificing to Jupiter; but to refuse to burn incense before the statues of the deified emperors was in their eyes a capital crime. However, when the people cried out "The Christians to the lions!" we must not suppose it to have been solely the result of hatred to the Christian name: they wanted amusement, and sanguinary pleasures were so natural to them, that it did not appear to them to be anything very flagrant when thousands of innocent people were sent to the arena. Nero certainly caused the Christians to be burnt; but he also burnt Rome. Amongst a people to whom the word charity was devoid of sense, the most cruel punishments awaited those who rebelled in the slightest degree against the ferocious authority of the Cæsars.

Upon examining closely the reception that Christianity met with at the time of its first establishment, we are induced to see on the part of the pagans a certain amount of admiration for the virtues and pure morals of its first confessors. The name of Christ was found one day inscribed in the imperial Pantheon; but Christians repulsed such an assimilation as insulting, for they believed that neither gods nor emperors, but Christ alone, had a right to their adoration. Then it was that the imperial authority was insulted and persecution commenced. The martyrs, radiant, triumphed over the stake, and every execution brought thousands of neophytes to the bosom of the Church. At the time that Constantine became a Christian, half his empire was already christianized.

As spontaneous conversions were numerous, the Church wished to find in the neophytes men repentant of their past crimes and well instructed in the duties they had to fulfil towards God and their neighbours. Hence originated the order of Catechumens.

From the earliest times instructions emanating from the Apostles were observed by the bishops as well as by the Catechumens. The latter were admitted to hear the reading of the Holy Scriptures, but not allowed to participate in the holy mysteries before receiving baptism, which admitted them into the society of the faithful.

The instructions of St. Dionysius the Areopagite, touching the duties of the new Christian, are still in existence. He had to go to the hierarch, and express to him his desire to enter into the Christian communion. After the first interrogatories, if the neophyte replied in a satisfactory manner, the pontiff placed his hand upon his head, signed him with the sign of the cross, and ordered the minister to enrol the name of the godson and sponsor.

Catechumens were of several degrees, occupying different positions, not in the church—for they had not the right to enter there—but in the *narthex*, and in the *embolon*,—a kind of portico by which the primitive church was surrounded. These different degrees were not acquired definitively; they could be forfeited through misconduct. There were two or three degrees of punishment intervening between forfeiture and excommunication, which was the most severe punishment the Church could inflict.

Baptism was the reward of the religious noviciate, which lasted often several months, and which could be prolonged if the converts retrograded.

The Christian community was then divided into three classes: the first consisted of those who ministered in holy things, and had the power of conferring the ministry on others; the second, of those who had been baptized and admitted to communion; the third and last, of those who had been excluded from Christian communion, and had returned to the right path with tears of repentance, imploring forgiveness from God. Included in the last class were also those who, though devoted in spirit to Christ, had not yet received baptism, but were being taught the principles of the Christian faith. They bore the name of Catechumens.

To the first order the most secret part of the temple (the *sacrarium*, *bema*, or sanctuary) was open. This part was separated from the rest of the temple by veils and barriers, in order that it might appear still more sacred, and that the sight of the service should be hidden from those who were not worthy to see it.

The second had access to the middle part of the temple, the nave, where the faithful assisted at the service.

The third and last were admitted to the exterior portico, called the *narthex*, only, and did not enter into the church except when they were summoned, and went out the moment

when the deacon, mounted on a raised place, proclaimed with a loud voice that it was time for their exclusion.

According to St. John Chrysostom,¹ the ceremony took place in this manner:—The deacon, standing upon an elevated place, raised his hands in the air, and pronounced that the time had come for withdrawal, with a high voice and a loud cry, like that of a herald. Then there being silence, he ordered the Catechumens to pray for themselves, and the rest of the congregation to pray for the Catechumens. These prayers having been said, the bishop blessed the Catechumens, who bent their heads to receive his blessing; then the deacon requested them to depart. These having departed, he called the Energumens, or Possessed; after the prayers for them were said, he assembled the Penitents; the prayers for them having been said, the office of the Holy Communion was continued.

Dionysius the Areopagite, in his *Ecclesiastical Hierarchy*, ch. III., mentions that when the Holy Scriptures had been read, the Penitents, the Energumens, and the Catechumens were sent out of church.

The Catechumens were placed nearest the door; then came the Energumens, and then the Penitents.

There were two classes of Catechumens—the Auditors, those who wished to hear the Word of God, and who, though they desired to become Christians, were not yet initiated to the extent of being worthy of baptism (*non tamen eo pervenerant ut digni baptismo haberentur*)—and the Competents, who, having been initiated into the articles of faith, waited the prescribed time for baptism. The 14th Canon of the Council of Nice speaks thus:—“As to the fallen Catechumens, it has pleased the great and sacred Council to look upon them as Auditors during three years only; afterwards they may pray with the Catechumens.”

The Auditors were not yet Christians; they were only a class of Gentiles who, after having heard somewhat of Christian doctrine, desired to be more fully instructed in it. All that was required of them was to attend the assemblies punctually and to lead a life free from reproach. Tertullian, in his book on the Penitents, speaking of the Auditors, says “that a person should not flatter himself that he will not again commit some fault, because he has been placed in a state of probation amongst the Auditors.”

The Auditors remained in the lower part of the *narthex*, or in the *exonarthex* (exterior porch); the *esonarthex* (interior porch), when there were two porches, being reserved for the Catechumens. They had, also, places in the *embolon* of the church, and sometimes near the fountains of ablution, which stood at the entrances of the temples. We learn from Eusebius² that there were placed opposite to the entrance of the temple, fountains supplied with abundance of water, which served for those who entered into the holy portico to wash the dirt from their bodies. These fountains represented the holy waters of baptism. This custom of washing before prayers has been abandoned by the Eastern and Western Churches for the following reasons: the Eastern Church, seeing that the Mussulmans used complete ablutions before prayer, did not desire to maintain a custom common to the enemies of the faith; in the West, cold ablutions in all seasons were not good for the health; besides, the fountains were frozen a part of the year; therefore holy water was adopted as symbolical of ablution.

Entrance to the church was not only forbidden to those who had not been baptized, but also, under certain circumstances, to women.

There was also in the *narthex* of the church a place reserved for the *catharoumenoi*, that is to say, those who were undergoing purification. They had not received the Christian faith, or, if they had received it, had contracted some defilement from the sins they had committed. They made expiation, and engaged to lead a regular life, in order to be delivered from the power of the demon.

The *narthex* was so arranged that they could hear the services, and also that, upon hearing the voice of the deacon, they might retire from the church.

The ecclesiastical hierarchy established three ranks in this class:—

Τελειούντων, those who had finished;
 Τελουμένων, those who approached the end;
 Καθαριζομένων, those who were purifying themselves.

¹ *Epistle to the Hebrews*, homily 17.

² *Ecclesiastical History*, book x. ch. 4.

There was another class of Penitents — that of Weepers (*Flentes*), who remained in it till the bishop, having judged their penitence sufficient, allowed them to enter the class of Auditors, that is to say, the second rank of Penitent Catechumens.

The place of the Catechumens, whether Auditors or Competents, was in the *narthex*. If a Catechumen had committed a fault, he heard the service on his knees; if he sinned again, he was sent amongst the Auditors, and then could not be re-established without the consent of the priest. This regulation, which was ordained by the 5th Canon of the Council of Neocæsarea, requires an explanation.

In the primitive Church the practice was not to pray kneeling, but standing, with hands extended: it is thus that worshippers are represented in the catacombs, and saints in all the ancient pictures, frescoes, and mosaics. Eusebius leaves no doubt in this respect, when he says: "The emperor caused himself to be painted with hands extended in the attitude of prayer." Kneeling during prayer, which was a punishment in the Eastern Church, was adopted by the Western as a sign of humiliation.

We learn from the preceding that the catechuminate could not have had a fixed duration. This is why the 7th Council of Constantinople did not fix any term for it. Those who could acquire baptism in the short space of seven or eight months were called the Perfect. The Perfect and the Auditors were summoned into the church to hear the chanting of psalms and the reading of the Holy Scriptures. But the latter class were not permitted to be spectators of the holy mysteries. After the reading of the Gospel, as we have before stated, the priest sent away the Catechumens and those who were unfit to be present at the holy mysteries. It is from this dismissal (*demissio*) that the Latins have derived the word mass (*Hanc Latini missam dixerunt, ut remissam pro remissione*).

It is necessary to state, however, that Leo Allatius contests the correctness of this tradition upon the subject of Catechumens. He pretends they had a right to a place in the church. "The Catechumens, or novices in the faith, and the Competent, had all a right to a place in the church; it was only the disobedient amongst them, and those who were sullied by crime, who, like the criminal amongst the faithful, were excluded from the church." He is contradicted in this by all the Greek clergy of Constantinople, and even by the fact of the construction of the churches of the East. For of what use was the *narthex*, simple or double, that we remark in them, if it were not reserved for those who were not allowed to be present during the whole service.

We often see in ecclesiastical recitals the term *ἐνεργούμενοι*, — Energumens, or Possessed, applied to a class of Penitents. This term had not then exactly the same signification as it has at present. Some ecclesiastical writers believe them to have been the same as those whom the Council of Ancyra called the Hyemants, or tempest-tossed. According to Leo Allatius, Zonaras confounded the Hyemants with the *arreptitii*. He adds: "I am far from sharing this opinion. The *arreptitii* are altogether furious, and do not pray. The Hyemants are those who, tormented by the wicked spirit, have not permission to pray with the faithful, but have a place assigned to them when they say their prayers."

St. Maximus, in his commentary on Dionysius the Areopagite,¹ regards the Energumens and the Hyemants as the same. "If it were permitted to me," adds the author, "to have an opinion on this grave matter, I should say that the Hyemants, tormented by the storms of passion, are not the Energumens, but those who are tossed about by the waves of voluptuousness and delight, and have turned their souls from the true wealth to devote themselves to vain and mortal pleasures. These are the true Hyemants, because they are in a perpetual winter and in a very dangerous tempest."

The *narthex* of the church was thus peopled by a crowd anxious to assist in the mysteries, but who, before obtaining the privilege of doing so, had to accomplish many rigorous duties. In addition to this list of probationers, there was an order of Penitents often confounded with those who kneel, but who were designated by another name. These were the penitents who were in the state of *hypoptosis*. The state of *hypoptosis* was one of great humiliation, which caused the person who was in it to be declared unworthy to enter the church. He remained outside, and could not pray for himself, but solicited the prayers of the faithful who entered.

¹ *Ecclesiastical Hierarchy*, ch. vi.

The Primitive Church had four grades of penitence, — those of *proclausis*, *akroasis*, *hypoptosis*, and *systasis*.

Crimes committed by the faithful were punished by the Church in a severe manner. The penitence for fornicators lasted four years: the first year they were excluded from prayers, and were obliged to weep at the doors of the church; the third year was passed in the state of *hypoptosis*, or humiliation; during the fourth they were admitted unto the congregation, but had to abstain from oblation; at last they were admitted to the Holy Communion. The perjured were excluded during eleven years from Communion; during two years they wept; three years they were to be Auditors; four years in *hypoptosis*; a single year assisting in the service without offering, and at last were admitted to the Holy Communion. Adulterers were excluded fifteen years from the sacraments; they were to weep for four years, to be five years Auditors, four years in *hypoptosis*, and two years assisting in worship but without Communion.

These rules are still observed in certain Greek churches, and especially in convents, both of men and women. When a member of the community has committed some fault, he is placed kneeling at the entrance of the church, and when the monks or nuns arrive to perform service, he confesses publicly, and implores the faithful to pray for him. In the convents of Walachia this custom is strictly observed. In general the ceremonies of the Greek Church are the same as those observed in primitive times. According to Gregory of Nyssa, the weepers placed themselves at the door of the church, asking the faithful who entered to pray to God to pardon the crimes they had committed. Their place was with the excommunicated, the heretics, the Gentiles, the criminals, and the contumacious.

Thus we see from the foregoing nomenclature of the various classes of penitents, of what sort was the population who surrounded the church in the first ages — all people anxious to arrive at Christian perfection, but at the same time willing to remain slaves to their passions.

At last, all the religious instructions concluded, and the conduct of the neophyte being considered to be blameless, he was considered fit to receive baptism. Confession was not necessary in order to obtain baptism, but it was necessary that the Catechumen should possess a good heart, profoundly imbued with a horror for sin. Preparation for baptism was made with fasting and prayer: and although confession was not the rule before baptism, the Fathers exhorted the Catechumens to it. The women were given over into the hands of deaconesses, who finished their instruction and sent them to confession. It was thus that the deaconess Romana assisted the frail Thais. The name of deaconesses was given to devoted women who were attached to the service of the Church, and who assisted persons of their own sex in their exercises of piety, and in the performance of religious rites; for instance, in preparing for baptism, which was conferred by total immersion. They were placed at the doors of the church, by the side of the gallery destined for women (*gynæconitis*), and refused entrance to those who were excluded by discipline or who presented themselves in a state of impurity. The office of deaconess was suppressed in the year 441 by the Council of Laodiceia. At the time of Heraclius there were forty deaconesses attached to the Church of Constantinople.

The choice of Catechumens to be admitted to baptism was made by lot; the ceremony was preceded by prayers and exorcisms. This custom of drawing lots was perpetuated till the 7th century by the Latin Church. At that period paganism had nearly disappeared throughout the Empire; baptism was conferred on children at the moment of their birth, and preparatory instruction for the adults had entirely ceased. But the Eastern Church, which, without cessation, was always exposed to the attacks and persecutions of infidels, preserved this usage till the 12th century. It was at this epoch that doorkeepers were abolished in churches. Conversions were made much more rapidly amongst the Western than amongst the Eastern nations. The former went in crowds to be baptized — the preparatory instructions were never so serious in the countries of the North. Baptism by total immersion, which was without inconvenience in the East, was not kept up in the West, for the same reason that ablutions there were so soon abandoned.

Baptism by water, which is the base of the Christian institution, appeared a hardship to the inhabitants of the North. Pope Gregory having been asked by a priest of Norway whether, in default of water, he could not baptize the children with beer, he replied that the words of Jesus Christ were expressed in the Gospel, and that baptism performed with beer was void. For a long time the baptized were immersed three times, in commemoration of the three days of

the burial of Jesus Christ, and of the three persons of the Holy Trinity. In the 9th century, not only were children plunged into the basin, but water was thrown upon their heads.

When the Catechumen had descended into the baptismal font, which was surrounded by curtains, the priest raised the curtains which concealed him, and plunged his head three times into the water. The baptized person received afterwards wine, honey, and milk, and was afterwards confirmed; for in the primitive Church confirmation immediately followed baptism, of which it was, in some manner, the consummation. The bishop then spread the holy chrism on the forehead of the baptized, saying these words, "I sign you with the sign of the cross, and I strengthen you with the oil of health." The Holy Eucharist was administered to the neophytes a short time after baptism, and at first under the two kinds. The bread for the Holy Communion was prepared by the deaconesses: its preparation is now the business of the wives of the priests of the Greek Church. The neophyte sent what remained of the Communion-bread, cut into small pieces, to his relations: this was the Eulogy. The wine was not administered in a chalice, but with a spoon. The observance of the Holy Communion as it is practised in the West, is not of earlier date than the conquest of the Holy Land, that is to say the 11th century.

Religious instructions were given to the neophytes by the bishops and the readers; but the numbers of Christians increased without ceasing, and priests were ordained to preach in the churches. Saint Cyril was but a simple priest when he preached in the church of Jerusalem, in the year 349. These increased duties of the clergy obliged them to study the art of eloquence, which was chiefly cultivated in the school of Alexandria; and there Christian orators went to prepare for their apostleship. Philosophers of all sects there preached their doctrines in liberty. The tolerance, or, rather, the interest that polytheism exhibited towards the Christian philosophers, was, so to speak, reciprocal. The latter did not wish to become renovators of the civil world. All that did not touch upon dogma, and could be adopted by the new Church without danger to the faith, was adopted without hesitation. All the pagan usages which did not shock the new faith were continued in Christian society; and it must be owned that the language of the first Greek Christians exhibits this alliance in a remarkable manner.

We have stated that in all relating to sepulture the Christians had not changed any of the ancient customs. Many usages which did not affect Christian doctrine were adopted by the Christians. The use of lustral water was of this number. The under-deacons, who were charged with the taking care and keeping clean the churches, retained the name of *neocores*. In fact, even the pagan temples, ruined or abandoned, were converted into churches. The religious centres of the abolished worship were consecrated to Christ; and there was hardly one pagan divinity whose purified sanctuary was not considered fit to receive Christian congregations.

It has been justly remarked, that the consecration of new churches established in the pagan temples had some reference to their ancient heathen dedication. The Pantheon of Rome became the church of All Saints; the Parthenon became the St. Sophia of Athens — that is to say, the temple of Divine Wisdom; SS. Gervais and Protais were adored in the ancient temple of Romulus and Remus. But there were some pagan divinities whose names were utterly abhorrent to Christians. The ancient temple of Venus at Aphrodisias was not converted into a church until the name even of that proscribed deity had been done away with, and the city of Venus had received the name of Stauropolis, or the City of the Cross.

We have in the adaptation of ancient sanctuaries to the Christian worship not only an evidence of toleration, but also of good policy. All the pagan festivals, which were always accompanied by a great commercial movement, as was afterwards the case with the Saints' festivals in the Middle Ages, became, by degrees, Christian reunions; and thus the people were not forced to renounce their secular customs. Between the times of Constantine and Justinian the form of the church does not seem to have been settled; but under Justinian it received a definite form; and, up to the present time, the church of the East has retained, in a greater or less degree, some resemblance to the church of St. Sophia. In that noble temple all the ceremonies that we have described may at some future period receive their perfect development.

PAGAN TEMPLES CONVERTED INTO CHURCHES.



PERSECUTED and tolerated by turns, during the second and third centuries, the Christians could not give their entire attention to the development of architecture. They were content that their churches should be unpretending edifices, which symbolized the new faith and answered the modest wants of both clergy and people; but as the time of emancipation gradually approached, the Christian community of the East became more numerous and more bold, and majestic churches were raised in the midst of the principal towns, as at Smyrna, Antioch, and Alexandria. It is to be noticed that the writers who have left us documentary evidence relating to the churches constructed before the time of Constantine, rarely designate them as being placed under the invocation of a saint; they were dedicated more frequently to some celestial personage, such as the Archangel Michael. There is a reason for this in the fact that the Martyrology had not then been compiled. The usual dedication was to the Wisdom of the Word (*Ἀγία Σοφία*), literally the *Λόγος*, according to Tertullian.¹ On the same subject see Nicephorus Callistus,² (cited by Leo Allatius³), who designates in these terms the great church of Constantinople: — “In the great house of the Word of God.”⁴

The custom of designating by the name of St. Sophia the churches placed under invocation of the Divine Wisdom became general amongst Western writers, notwithstanding the confusion which might have arisen from the fact that there was a saint of that name.

It is impossible to enumerate all the Greek churches dedicated to St. Sophia. The emperors erected such in all the principal towns of the Empire. There were churches with the dedication of St. Sophia at Nicæa, Trebizond, Pergamus, Athens, Thessalonica, and Tarsus.

Of all the cities of the East, Antioch was the most renowned as a Christian town before the foundation of Constantinople. Writers who have related the history of the establishment of Christianity, estimate the population of this place at more than a hundred thousand souls in the time of Decius. These people, when they found themselves freed by the laws of Constantine, were filled with a zeal for proselytism, and by degrees all the pagan temples were destroyed, shut up, or converted into Christian churches. Yet the policy of the emperor was not to declare a war of extermination; persuasion and gentle administrative measures were generally preferred to violence. An edict published at Nicomedia, by order of Constantine, in the year 313, freed Christians from all restraint in the public exercise of their worship, yet contained nothing hostile to the dominant religion.⁵

The government of the provinces was given in preference to those who professed Christianity; but this was not absolutely the case,—many governors remained attached to the pagan superstition—they were simply forbidden to make use of any public pagan ceremony;⁶

¹ *Advers. Praxeam.*

² *Ecclesiastical History*, book XII. ch. 41. Constantine built a church to St. Peter and St. Paul. Rabulus, bishop of Edessa in 412, built a church to St. Stephen; in 395 Theodosius constructed the church of Antioch.

³ *Ep. I.* p. 19.

⁴ *Ἐν τῇ μεγίστῃ δόμῳ τῆς τοῦ Θεοῦ Λόγου Σοφίας.*

⁵ Eusebius, *Ecclesiastical History*, book X. ch. 5.

⁶ *Id., ibid.*, book II. ch. 44.

and, as has been well remarked by Stroth,¹ this prohibition had no reference to them personally; only when they appeared as representatives of the emperor they were not to offer sacrifices to idols.

The sons of Constantine did not show themselves as tolerant as their father, and the laws against idolatry were applied by them with rigour.

Pagan temples were still open in the West. In the provinces of the north of Gaul the Druidical altars had still their frequenters, in spite of the edict which ordered their destruction. The edicts of Constantius were not executed, notwithstanding the menaces with which they were accompanied. The edict of Constans — "That superstition cease; that the folly of superstition be abolished," — has, however, frequently been cited. This edict was issued in the year 341. The temples, closed for the time, were opened to the followers of paganism. In the year 356 Constantius thought to put an end to pagan worship by ordering the closing of the temples under pain of death; but on the accession of Julian all the sacred edifices still existed, and he had only to cause them to be reopened when he attempted to restore the ancient worship; but after the death of that prince, Valens deprived the temples of all the property which Julian had given up to them.

In spite of the rigour with which the imperial edicts were executed, the reign of Theodosius did not see the end of pagan ceremonies. In vain the emperor issued an edict forbidding any sort of sacrifice, and also the least act of homage to idols.² All the ancient sacerdotal organization still existed.³ The emperor again prohibited public worship to be offered to idols; he protected secretly those who demolished the temples, in order to employ the materials for civil purposes, and ended by issuing an edict which authorized the destruction of the last sanctuaries of superstition.⁴

Then the zeal of the Christians manifested itself by a terrible reaction, which resulted in provoking the armed resistance of the pagans (A.D. 391). Eight years afterwards (A.D. 399), at the instance of St. John Chrysostom, Theodosius ordered the demolition of temples constructed in the outskirts of towns. Syria, which from time immemorial had been one of the principal strongholds of paganism, beheld its most revered temples closed by order of the emperor. The priests and monks clamoured for the demolition of the temples of Phœnicia. Those of Apamea, Petra, and Balbeck were purified, and the altars of idols replaced by those of Christianity.

When the conversions, whether sincere or brought about by policy, became so numerous that the clergy were in want of church-room for the neophytes, many churches were erected; but these were found insufficient. Then the Christians first entertained the thought of consecrating the ancient temples of idols to the new faith. They were encouraged and supported in this by the imperial authority.

The form of the Roman temples was not ill adapted to the requirements of Christian worship. With some slight adaptations, the temple could be made to resemble the church constructed by the early Christians, which consisted of a large oblong room with an apse for the altar. We can still trace the ingenious transformations which some temples have undergone; others have been consecrated to Christian worship without any change. These changes took place but slowly, as the *vis inertiae* of paganism rendered the ordinances frequently ineffectual.

During the reign of Theodosius II., in the year 435, appeared a new edict, still more pressing than the first,⁵ which prescribed the destruction of all pagan sanctuaries still in existence, — "That the defilement of idolatry might be effaced by the erection of the venerated sign of the Christian religion."

In the middle of Gaul, in Provence and the Narbonnaise — the reaction against paganism was the more vigorous because it was the more resisted. Several temples converted into churches still exist in Provence and the Lyonnaise, at Vienne, Nîmes, and Vernegue, formerly a small Greek town belonging to Marseilles.

At the commencement of the 5th century, towards the year 415, John Cassien settled in Provence. He had in his youth shown great zeal for the propagation of the faith, and had passed many years in the midst of the solitudes of the Thebaid. Cassien was

¹ *Ad H. L.*, p. 257, note 4. Der Kayser ... verbot ihnen für sonst als Repräsentanten des Kayzers in dessen Nahmen ver- ihre Person nicht, dem Heidenthume anzuhängen; nur die- richteten.
² *Theod. Code*, xvi. 10, l. 12.
³ *Id.*, *ibid.* ⁴ *Id.*, xv. l. 36, l. 1. ⁵ *Id.*, xvi. 10, l. 25.
jeningen öffentlichen Opfer wurden ihnen verboten, welche sie

a disciple of St. John Chrysostom, one of the bishops most ardent for the destruction of temples, and who had obtained from Theodosius the edict of the year 399, which ordered the demolition of those situated in the country.

Cassien founded at Marseilles the celebrated abbey of St. Victor, where he assembled under his rule a considerable number of monks, who went to preach in the country villages, constructed churches, and worked with energy for the overthrow of paganism. It was doubtless at this epoch that the last pagan temples were converted into churches. The name of Cassien is still revered in Provence as that of a saint. There is near the town of Grasse a vast tumulus, evidently the work of men's hands, crowned by secular pines. This place is called the *Roumèrage de St. Cassien*: the people of the neighbourhood assemble there for their annual fêtes. The followers of Cassien spread through the Narbonnaise as well as through Provence; and to them is due the foundation of the oldest churches.

The barbarians, on arriving in Gaul, had, in their character of Christians, annihilated the greater part of the temples which existed in the chief towns. We owe the preservation of those which still exist to their transformation into churches. We may affirm this to be the case in Asia Minor also.

The Byzantine historian Malala has remarked the fact, and we found it verified by the observations we made when following the route of St. Paul. Under the influence of the preaching of the Apostle, the Church of Ephesus had gained an importance not less than that of Antioch. We know of the determined resistance offered by the frequenters of the shrine of Diana, and that the men who practised magic arts, spontaneously brought their books to be burnt in the public square; yet we find no mention in any history of the conversion of the Temple of Diana into a church when the Christian religion became dominant. Justinian built the church of St. John at Ephesus on the model of that of the Holy Apostles at Constantinople, which he had restored. The entire destruction of the Temple of Diana appears to be owing to this circumstance.

It is to be remarked, in following in the footsteps of St. Paul through Asia, that along the whole course of his route we do not find a single ancient temple standing, though to the right and left of the line of his progress there are the ruins of many, which do not exhibit marks of having been purposely demolished. This fact could not be the result of mere chance.

There are no appreciable remains of the Temple of Diana at Perga, yet it was situated on the top of a hill, and consequently less exposed to the attacks of the destroyers than if it had been placed in the centre of the town. There is no longer one stone upon another *in situ*; a few drums of columns, some remains of capitals, are the only vestiges of it that exist. In the town itself there is not a single column standing that belonged to a temple, although there are many other edifices. Lystra and Derbe are two small towns too little known for us to expect to find remains of them. At Antioch in Pisidia, the capital of a large province, we find no traces of temples. The case is the same at Attalia, and at Laodicea, which possesses the ruins of a vast hippodrome and of numerous other edifices. At Hierapolis, there are enormous baths, a theatre, porticos, and a remarkable necropolis; but there is no temple. At Alexandria, in the Troad, which, as it is situated upon the sea-coast, has been visited by a crowd of travellers, no one has discovered any vestige of a temple. At Assos a modest church, built by Anthimus, bishop of Scamandria, in the 5th century, has been raised upon the ruins of a colossal temple. Finally, at Ephesus, the active researches of travellers have not as yet thrown any light upon even the site of the Temple of Diana, still less are there any remains to be found of that edifice, which was built to be the object of the eternal admiration of posterity.

To those who do not know Asia Minor, perhaps these observations on the destruction of temples may appear to be almost incredible; but they are nevertheless true. It is also a fact, that to the right and left of the route of St. Paul the temples still exist.

The temples of Mylasa were preserved entire until lately, when they were demolished by a pasha, for the purpose of building a mosque with the materials. At Euromus there is a magnificent Corinthian temple with fifteen columns still standing; the temple of Branchidæ, those of Priene, Æzani, Sardis, and Aphrodisias, still exist, ruined it is true, but evidently by the ravages of time alone.

We are far from believing that when St. Paul visited these countries all the pagan temples

fell to the ground under the influence of his preaching; we do not forget that Laodicea was amongst the number of those towns which agreed to erect a temple to Tiberius, precisely at the period when the Apostle commenced preaching. Still we cannot help considering what has been just stated about the destruction of temples as a palpable fact, which cannot be denied by any one who has travelled in Asia Minor; and we can only explain it by supposing that religious zeal was much stronger in the regions visited by St. Paul than in the neighbouring provinces.

In order to gain some idea of the authority that St. Paul acquired in Asia, it will be sufficient to read his Epistles to the Galatians and Colossians. His words resounded from one side of the peninsula to the other, and the Word of the Lord was published throughout the whole region.¹ Again, what terror possessed the priests of Diana in the powerful and splendid city of Ephesus—they trembled not only for the temple but for the goddess herself, lest her rule should be overthrown. In provinces where the Roman yoke was the object of a hatred hardly concealed, the new Christians exhibited their abhorrence of the gods of their oppressors by the destruction of their temples.

To the Asiatic towns before enumerated we must add one—the town of Nymphæum, now Nymphi, near Smyrna, which had some reputation as a Christian town. The Byzantine emperors built a summer palace near it (the ruins of which still exist), where they went to repose in the shade of the forests of Mount Tmolus. Nymphæum, like the other towns mentioned, has no vestiges of a temple, but there are to be found there numerous traces of Christian edifices.

During all his wanderings through Asia Minor, the Apostle addressed himself to the people with an authority which showed how his preaching had fructified. When he reached Pamphylia, he visited all the towns where he had founded churches, and confirmed and strengthened the faithful in the right way.²

There is no documentary evidence showing how long the temples of Laodicea were preserved; but it is certain that, after the preaching of St. Paul, they were razed to the ground.

The first temples that fell under the hammer of the Christians were without doubt those of Byzantium. There was there a plausible pretext for making room for new structures: many temples were employed for civil purposes, but no rigorous measures were carried out against the adherents of polytheism—even the statues of the heathen deities were allowed to be honoured under the title of emblematical figures. Constantine had deprived the temples of their revenues, and they were finally closed.³ But he remembered that he himself had been a pagan—indeed he had not yet been baptized; so he sought to induce his subjects to embrace the new religion by means of moderate measures. He caused the statues of the ancient worship to be replaced by Christian figures, such as those of the Good Shepherd and Daniel in the lions' den.

It may be here remarked that at this period the lion entered into Christian iconography. St. Mark the Evangelist had a lion for his emblem. Some writers attribute the invention of the evangelistic symbols to St. Irenæus (A.D. 129). The lion is to be seen in the most ancient sculptures; it sustains the bases of the ambo, and it is also found in the porticos of many ancient churches.

Notwithstanding all his tolerance, Constantine permitted the destruction of some of the ancient temples, in order to erect churches on their sites. Thus, the first church of St. Sophia and the churches of Menas and Mocius, were constructed upon the sites of ancient pagan temples.⁴

In the provinces of Asia the religious enthusiasm was greater still than at Constantinople. The Seven Churches were triumphant, and the apocalyptic menaces had terrors for the more timid amongst the converts. The ancient worship declined day by day. The greater part of the property of the temples had been confiscated for the benefit of the Church. The pagan priests no longer beheld worshippers loaded with offerings arrive at the *temenos*; and as the State no longer paid for the repairs of the temples, they fell into a state of decay.

Constantine, says Eusebius,⁵ laboured indefatigably for the establishment of Christian

¹ *Acts*, XIII. 49.

² *Acts*, XV. 41. Ἐπιστηρίζων τὰς ἐκκλησίας.

³ *Chronicon Pascale*, p. 561.

⁴ Gyllius, book II. ch. 24. Anonymi ap. Banduri, vol. I. book II. p. 51. Constantinus M. in condenda urbe Constan-

tinopolitana sacris pecuniis usum, id est redditibus et donariis templorum gentilitiorum: adde è simulacris. — Libanius, ed. Reiske. Zosimus, book II.

⁵ *Life of Constantine*, book III. ch. 54.

worship and the extinction of idolatry. He had the doors of some of the temples removed, and others he caused to be unroofed, so that, being exposed to the weather, they soon fell into ruin.

All this was not effected without clamour. Still, we do not find that there was any open resistance on the part of the pagans until later, in the time of Theodosius. Eusebius did not allow the zeal of Constantine to abate. "You suppose," said he,¹ "that the Gentiles dare say, He is dead; He is not risen. I pay no attention to what they say, but to what they suffer. If in effect their temples are still erect, He is not risen; if their idols are not melted behind the cross, He who says that their idols do not live, is not risen."

In effect, the statues of bronze or marble were transported to Constantinople, to be exposed to the ridicule of the mob. During this time the churches increased their wealth at the expense of declining paganism. *Protenduntur autem ecclesie bona et quotidie crescunt.*² The agents of the emperor went into the provinces furnished with secret orders, but without military support, and required the pagan priests to render up the most precious objects that belonged to the temples; for at this period it was still the custom to preserve in the *opisthodomos* all the splendid offerings which were made by towns and private persons. The treasure, accumulated during centuries, went to increase the imperial store, and contributed, to a certain extent, towards the enormous outlay required for the erection of the new capital.

It is impossible to estimate the amount collected in this manner from the pagan treasuries. It was by means of this fecund mine of wealth that Constantine was enabled to afford his court and army high emolument, even although the cost of public works, undertaken in every direction, absorbed immense sums. The statues of bronze of Apollo Smintheus³ and of the Muses, were taken to Constantinople for the gratification of the people. But all statues of gold and silver, and the offerings in the form of vases, bucklers, and tripods of gold enriched with stones, were melted down to be coined into money.

When we consider that every town in Asia Minor had many temples containing similar treasures, without counting the great places of pilgrimage which for many ages had escaped the rapacity of conquerors, we may well be astonished at the mass of riches which were swallowed up in the construction of the edifices of Constantinople. All these treasures were expended in the course of two years.

Every temple had beneath it a cellar of large dimensions, defended from the approach of the profane. It was generally reached by a staircase placed behind the sanctuary, sometimes situated in the pedestal of the figure itself. The arrangements, which we can still trace in the ruins of these edifices, leave no doubt of the stratagems of the priests who delivered the oracles. We can conceive the stupefaction of the poor pagans when the agents of the emperor made manifest all the priestly frauds, and when they exhibited to their gaze the concealed treasures, of which the priests had the sole custody. The unfortunate priests were unable to defend a worship the fraudulent nature of which was visible to every one.

The Christians, rapidly increasing in numbers, were still in want of churches; and upon the confiscation of the goods belonging to these temples, the lands and valuables with which they had been endowed were transferred to a newly constituted synod,⁴ and the converts were permitted to take possession of the edifices themselves for the purposes of their worship.

Let us examine the truth of the statement that they also raised their altars in the *Basilica—Gerousia*—or court of justice. We know of but one instance in which the Roman basilica (the prototype of the churches of Constantine) was transformed into a church; this was in the case of the Licinian basilica at Rome, in which the Christians were accustomed to assemble; it was converted into a church in the year 370 by Pope Simplicius; but we can mention numerous temples still existing that were appropriated to Christian worship.

The Byzantine historians cite many examples of such temples, and many edifices thus converted still exist; but we know of no existing basilica that has been thus employed. Had the Ulpian basilica at Rome been converted into a church, it probably would have been preserved to the present day.

¹ Sermon II. on the Resurrection.

² Eusebius, *loc. cit.*

³ The site of the temple of this deity was visited by Mr. Pullan in the year 1861. He found that, although the remains

were not numerous, they were extremely interesting, as they afforded an example of Ionic, of unique character.

⁴ Eusebius, *Life of Constantine*, book II. ch. 21, pp. 36—39.

The name *basilica* given to the churches after the time of Constantine did not have reference solely to the resemblance these edifices had to the courts of justice.

From the earliest times the church was approached through an outer hall or *narthex*, which opened into the nave through three doorways, which had their destination in the ceremonies of worship. The middle doorway was termed the basilican or royal gate (*βασιλική πύλη*), and it was of importance in ecclesiastical ceremonies, especially in those relating to expiation. Leo Allatius, citing the *Typic*, frequently mentions this door — “As far as the basilican gates;”¹ — “and he entered by the basilican gates.”² In another passage: — “As they commenced the holy mass, the emperor remained before the basilican gates, his girdle loosened, his sandals removed, and his head uncovered.”³ It is said in the *Expiations*,⁴ that those who had received philtres for the purpose of causing abortion had six years of penitence, two years weeping outside the church, and the remaining three years at the basilican gates.⁵ It was but a natural consequence that the term *basilica* should be applied to the whole edifice.

As we have before stated, there being no single example remaining of a basilica converted into a church, we may fairly conclude that the early converts did not take for churches edifices that had been used for civil purposes, although they did not hesitate to make use of the abandoned temples for the purposes of worship.

We have seen that from the first year of the foundation of Constantinople many edicts were promulgated by the emperor, which had for their object the abolition of idolatrous practices by means of shutting up the pagan temples. He deprived them of their revenues and ordered them to be closed.⁶ But these edicts received only a temporary observance, or else were not obeyed at all.

Many temples owed their renown to the custom the people had of assembling within their enclosures on the occasion of festivals or panegyries, when great fairs were held. This usage has been perpetuated in times of Christianity in the feasts held in certain parishes, generally on the day of the saint to whom the church is dedicated. These festivals gave occasion for public games and theatrical representations, the taste for which was still more general in Asia than in Europe.

Constantius, the successor of Constantine, although he permitted the edicts of his predecessor to remain, tolerated by tacit consent the exercise of paganism in the large towns where Christians were few in number; but this uncertain and precarious position of the pagans gave rise to popular disturbances, in consequence of which their priests uttered those sad lamentations, of which Libanius is the eloquent exponent: — “Constantine,” says he, “was blind to shut up the temples: Constantius has destroyed them, and the materials have been employed for the vilest uses. You see the Christians carry away the stones, the wood, and the iron-work of the temples; the roofs and walls are demolished, the statues stolen, the altars violated.”⁷

These complaints were only true of certain localities; for in some of the principal cities the festivals of the heathen deities were still celebrated, notably at Athens, where those in honour of Minerva were held in the time of Valentinian; and the sanctuaries of Astarte and Diana were still flourishing in the kingdom of Pontus, a mountainous country, which, notwithstanding the preaching of St. Basil, was a stronghold of paganism. It was not until the reign of Justinian that the temples of Comana, in Cappadocia, built, according to tradition, by Orestes, one in honour of Diana, and the other of his sister Iphigenia, were converted into churches, when the Christians consecrated them without changing either the internal arrangement or exterior aspect of the buildings.⁸

In the time of Theodosius II. the reaction against the ancient worship had made sensible progress, and pagans were obliged to celebrate their ancient rites in secret. All the little symbolical figures — the numerous *ex-votos*, the numerous religious emblems of Abundance, Health, Fortune — all the little presents made to the good goddess for happy

¹ Μέχρι τῶν βασιλικῶν πυλῶν.—Page 12.

² Καὶ εἰσελθὼν ἔσω τῆς βασιλικῆς πύλης.—Page 13.

³ Page 13.

⁴ Page 93.

⁵ Παρά τοῖς βασιλικαῖς ἐστῶσαι πυλῶσι.

⁶ Tum deinde primus Constantinus justo ordine et pio vicem vertit, edicto siquidem statuit citra ullam hominum cedem paganorum templa claudi. — Paul Orosius, book vii. Fol. C.

1517. And ch. xix. : Hic Constantinus imperator jubet templa claudi.

⁷ Θέουσιν ἐφ’ ἱερὰ ξύλα φέροντες, καὶ λίθους καὶ σιδηρὸν, οἱ δὲ καὶ ἄνευ τούτων χεῖρας καὶ πόδας· ἔπειτα Μυσῶν λεία καθαιρουμένων ὀροφῶν, κατασκαπτομένων τοίχων, κατασκαπτομένων ἀγαλμάτων, ἀνασπασμένων βωμῶν . . . — Libanius Ὑπὲρ Ἱερῶν. Reiske, t. ii. p. 160.

⁸ Procopius, *de Bello persico*, book i. ch. 17.

offspring—were proscribed without mercy by the bishops, preachers, and deacons of the new Church. These objects of past superstition were collected and cast out at the gates of the towns, forming heaps which have remained for ages. Thus at the gates of Tarsus, the native place of St. Paul, and on the site of Halicarnassus,¹ were found collections of terracotta figures, vases, and innumerable ex-votos, broken and buried under the surface of the ground.

During all these changes the clergy took the most suitable measures to induce the pagans to enter the fold of Christianity. The dedication of the temples newly transformed into churches was associated as nearly as possible to the attributes of the ancient divinities. Some writers see in these substitutions a subject of criticism; we believe it to have been the effect of the tolerance of the new religion, which sought to lead the pagans by the easiest road to the way of truth; inasmuch as the bishops were unflinching in doctrine, although at the same time desirous of smoothing the path to the newly converted.

THE SANCTUARY OF CAVESUS AT DEIR EL KALA'AH, SYRIA.

WE have remarked the effect of the ordinances of Constantine relating to the temples of Asia Minor; the solicitude of the emperor did not, however, allow him to neglect that country which was the cradle of the Christian religion—Palestine—nor its neighbour Phœnicia.

The mountains of Lebanon possessed numerous celebrated sanctuaries where the worship of the Phœnician divinities Baal and Astarte attracted crowds of worshippers. Heliopolis was soon converted, and a Christian church was erected on the ruins of a temple of Venus. Another temple of the same goddess existed in a desert place high up on Lebanon, named Apheca; the site of this sanctuary is indicated by Eusebius as being on the chief ridge of the mountain which separates the plain of Balbek from the sea; Byzantine ruins upon the foundation of a Phœnician temple are still to be seen there.

When returning from Balbek to Beyrout, in the autumn of 1862, Mr. Pullan found the ruins of two temples situated in a deep ravine at the foot of Mount Lebanon, six or seven miles north of the town of Zakleh. On account of their concealed position, these ruins seem to have escaped the attention of most travellers. Dr. Robinson does not mention them; they were, however, visited by Burckhardt and Colonel Chesney.

There are but few remains of the lower temple. The plan, as far as it can be traced from the ruins, appears to have been that of an oblong cella, with two columns *in antis*. Two consoles and a portion of the enriched architecture of the doorway are the only ornamented members of the building that remain. A winding path, ascending the side of the ravine, leads to a barren valley enclosed by a wall of sombre rocks. Here, at the distance of half an hour's walk from the lower temple, is situated another and larger edifice of the same description. It stands upon a *podium*, built on the side of the valley, and ornamented with a bold cornice and base mould.

A broad flight of steps leads up to the *pronaos*, where are to be seen bases of columns in position. The temple appears to have been tetrastyle; the columns were 3 ft. 6 in. in diameter at the base, the order being a rude Ionic.

The interior wall of the cella had six engaged columns on each side. This wall exists to a height of ten or twelve feet above the level of the pavement.

At the end of the building was a platform for the altar, extending its full width, approached by three or four steps; beneath it was a small vaulted chamber.

On each side of the principal doorway were traces of a staircase which led to the upper part of the building.

The lower temple is called that of Niha; the upper temple, Kalaat el Hussein (the Castle of Hussein).

There is a temple on a hill at Medjdel, near the site of the ancient Chalcis, where there are also engaged columns in the interior; they are also to be seen in the temple of Jupiter at Balbek.

¹ See Newton's *Halicarnassus, Cnidus, and Branchida*, vol. II.

The inhabitants of the valley of the Nahr el Kelb show, on the right bank of the river, some localities where ancient remains still exist.

During our sojourn at Beyrout, in June, 1840, we were informed of the existence of an ancient town on one of the plateaux of Lebanon, two hours' journey to the east of Beyrout. We started two days afterwards, under the guidance of a monk belonging to the convent which exists on the site itself, and which bore the name in the country of Deir el Kala'ah (دير لا قلعة, the Convent of the Castle).

As soon as we left the valley, we commenced ascending the buttresses of the mountain which form the Gulf of Beyrout, and leaving on our right the valley of Bahr Beyrout (باهر بيروت), ascended to the plateau upon which the ruins were situated, and were received with *empressement* by the inhabitants of the convent.

This table-land is situated on a ridge forming the promontory which separates the harbour of Beyrout from the valley of the Nahr el Kelb (ناهر لا كلب, Dog River), celebrated for the Assyrian monuments cut in the rock.

The height of the plateau above the sea may be reckoned at about eight hundred yards; it crowns a mountain which is separated from the main chain by a narrow ravine. The view of the coast from its summit is very extensive: on one side may be seen the mouth of the Dog River, and on the other, Cape Beyrout; on the south the view is shut out by the heights of Lebanon, the sides of which are dotted with villages.

The next day we commenced the exploration of the ruins; we perceived at once that the monastery and church were situated on the ruins of a large temple, of which the substructure and columns in part existed. At the distance of a hundred paces from the church we noticed a second mass of ruins, apparently belonging to an edifice of considerable size.

Lastly, turning eastward, we found in the middle of thickets of oak and rhododendron, two other groups of confused ruins, which, from the square form of the space that they occupied, appeared to be those of temples, not, however, constructed with the same degree of care as the principal edifice.

We were unable to trace the wall that had surrounded this supposed town. South of the plateau commences a tract of country covered with brushwood, which appears to have been never inhabited.

All the ruins are situated within a radius of about two hundred yards. Round the principal temple, here and there, are to be seen the drums and bases of columns which have evidently belonged to the porticos. We found no traces of buildings devoted to civil purposes, nor of fortifications. Several lines of walls were visible on the surface of the soil; and we noticed the foundations of several terraces, which were the only existing works beyond the heap before mentioned.

The monks called our attention to several inscriptions, which helped us to identify the locality.

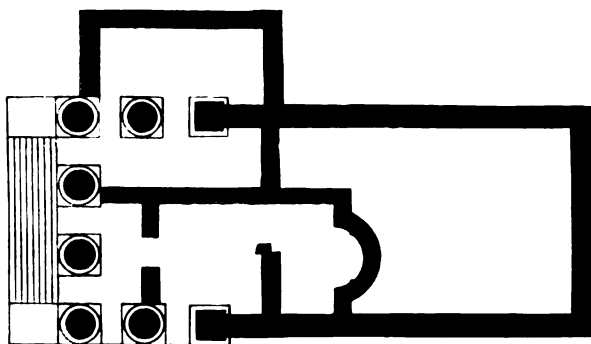
On account of the enormous dimensions of the stones used in its construction, the principal temple appears to be of great antiquity. Unfortunately the columns are broken as far as the lowest course of the shaft. It could not be ascertained to what order they had belonged, for no traces of either entablature or capitals were found. The plan of the building alone remained complete, leaving no doubt about its original arrangement.

The temple was tetrastyle and prostyle; there were only two columns on the lateral face of the peristyle. The cella was entire; it measured 104 feet long by 26 feet wide. The side was constructed of sixteen stones only, the average length of each stone being 6 ft. 6 in., an unusual dimension in Roman temples. It is true that these stones will bear no comparison with those forming the basement of the temple of Balbek, which are from fifty to sixty feet long;¹ but they resemble them much in the mode they are cut and laid upon their beds.

¹ The large stone of Balbek, measured by M. Texier in June 1840, was of the following dimensions:—

Length.....	67 ft. 0 in.
Height.....	13 7
Breadth.....	13 7

The ground around the building is much raised above its former level, reaching as high as the top of the bases; the substruction is entirely buried. There is little hope of ever finding any remains of the upper part of the building, since the materials which were taken



Scale: $\frac{1}{8}'' = 1'$

PLAN OF THE TEMPLE OF BAAL, AT CAVESUS, IN SYRIA.

from it during the attacks of the Christians, were employed in the erection of the church and monastery of St. Anthony. The columns are of black limestone; their diameter at the base is 5 ft. 4 in., which would give a height of from fifty to sixty feet for the entire order. The columns were a diameter and a half apart, according to the system termed pycnostyle by Vitruvius.

The centre intercolumniation was rather wider than the others. The intercolumniations at the sides of the temple are rather narrower than those of the front: as there were no passages at the side, this arrangement gave greater solidity to the work.

The church is built within the enclosure of the *naos*, and its façade ranges with those columns of the peristyle that have remained *in situ*. To the left of the church are the conventual buildings. All these buildings are of such a simple character, that they afford no evidence of date. (See Plate V.)

We have no doubt but that these temples were suppressed by the edicts of Constantine when his vigilant policy caused Lebanon — which contained so many pagan sanctuaries, and amongst them so many dedicated to the god Baal — to be thoroughly ransacked.

The purpose for which the ruins on the north of the temple were applied is not easily ascertained. The materials used in the construction of this edifice were of ordinary dimensions; the stone of a common sort. As far as we can at present perceive, the building was a parallelogram in form. A great number of shafts of columns, scattered amongst the ruins, show that it had been surrounded by a colonnade.

Under the heap of ruins the basement may be seen in places, and also a large terrace upon which the edifice was erected.

All these evidences go to show that a temple of moderate dimensions had stood upon this site. The other ruins have all the character of edifices devoted to religious purposes.

We should have been left in a state of great uncertainty about the name of this sanctuary had not inscriptions been in existence which throw a light upon its dedication, and also upon the date of its construction.

As we found here no trace of a town, we must suppose that this group of temples formed a *Hieron* such as we find in other localities in Asia.

Let us see what light the inscriptions throw upon the historical question.

The inscription No. 1 is built into the wall of the monastery near the entrance gateway. This we may suppose to have been found in the ancient temple, as the builders of the monastery would not have gone to a distance for materials when they had so many at hand.

This is also the case with the Latin inscription, No. 4; it was cut upon a stone in the form of a pedestal, which has also been built into the court of the monastery.

The lettering of the inscriptions is fine and perfectly legible, leaving no doubt about their meaning. The copies published latterly are incorrect.

The votive inscription to Jupiter Balmarcos reads thus:—

ΜΟΚΤΑΟΥΙΟΣΙΛΑΡΟΣ
ΕΥ₃ΑΜΕΝΟCΑΝΕΘΗΚΑ
ΥΠΕΡCΩΤΗΡΙΑC ΚΑ
ΕΥΤΥΧΟΥC ΚΑΙΤΕΚΝΩΝ
ΕΛΛΘΙΜΟΙ
ΒΑΛΜΑΡΚΩC
ΚΟΙΡΑΝΕ
ΚΩΜΩΝ ΚΑΙ ΚΑΥ
ΕCΟΥ ΔΕCΠΟΤΑ
ΝΥΝ ΙΛΑΡΟΥ CΟΙ
(ΧΑΡΙCΤΕΙΑ)

I Marcus Octavius Hilarius having made a vow :

Have dedicated [this altar] for the welfare of Caius Eutyches and of my children.

Hearken to me, Balmarcos, master of towns and of Cavesus ! Then to thee (the thanks) of Hilarius.

The last word *χαρίσταια* is wanting, but it may be supplied from a great number of other inscriptions.

The inscription is upon a votive altar¹ that had been dedicated by Hilarius to the god Balmarcos, a Grecianized name, in which we recognize that of the god Baal Melcarth, mentioned by Selden (*de Diis Syriæ*, p. 200), and also by Gesenius.

Κοίραν *κωμῶν* (master of towns) indicates that the sanctuary of Baal was the religious centre of many towns of Lebanon; *καὶ δέσποτα Καυέσου* (lord of Cavesus), here, is no doubt the name of the sanctuary, which was of great renown in the country, as we may gather from the following inscriptions.

The inscription just cited would be incomplete, and almost unintelligible, if we had not found another in the neighbourhood, from which we learn that the Romans had given to the god Baal the attributes of Jupiter. This latter is in Latin, and is in these terms:—

P · POSTVMIVS · P · L · AVCTVS
JOVI BALMARCODI
V · S · L · M ·

Publius Postumius Auctus, freedman of Publius, to Jupiter Balmarcos, has accomplished his voluntary vow.

These two inscriptions, belonging to the temple of Deir el Kala'ah, prove that it was dedicated to Jupiter Balmarcos, or Baal Melcarth; secondly that this sanctuary bore the name of Cavesus, and held under its jurisdiction the towns and villages of this part of Mount Lebanon. Another inscription proves that the colony of Berytus (Beyrout) was comprehended in this jurisdiction. According to Boëckh, Jupiter Balmarcos was the same as Zeus Helios, whose temples were always situated upon a mountain.

In the group of ruins which is to the east we observed the following inscription:—

IVNONI REGINAE
I · GAVINVS
V · L · A · S ·

To the Queen Juno, Julius Gavinus has accomplished his vow with energy.

The characters of these inscriptions, like the architecture of the secondary temples, which are evidently Roman works, resemble those of the 2nd century of the Christian era; the form of the *M*, and the use of the letter *ω*, leave no doubt of the date.

¹ See Plate of Inscriptions.

Two other inscriptions — one in honour of Marcus Aurelius, the other of Septimius Severus — prove that these emperors visited Cavesus.

Not far from the Temple of Juno a mass of ruins may be remarked, the walls of which lie one upon another, as though they had been overthrown by an earthquake. This has been a small temple; a part of the cella is still standing; and on a fragment of the architrave we find the following inscription:—

[Lucio Septimio Severo Per]TINACI AVG P · P ·
ET COLONIAE BERITO AEDICVLAM ET SIMVLACRA DE SVO F ·

To the Emperor Lucius Septimius Severus Pertinax Augustus, Father of the Country, and of the Colony of Berytus, [such an one] has raised this little temple and these statues at his own cost.

We know that Tyre and Laodicea declared for Severus; while Berytus and Antioch embraced the cause of Niger. When the former of these two aspirants to the empire obtained the victory, he punished cruelly the town of Antioch by withdrawing its privileges, and Berytus shared the same fate. We may see in this inscription, upon a monument erected after the death of Niger, a token of reconciliation with the rebellious town. The name of the person who made the dedication is wanting. Whatever was the cause of the erection of this edifice, it shows that there was in this sacred enclosure a third temple, the date of the erection of which was not anterior to A.D. 135.

There is near the large temple another votive inscription:—

MVMMEIVS INGENVVS
PRO · SALVTE SVA
ET FRATRVM ET
FILIORVM
V · S · L · M ·

Mummeius Ingenuus, for his health, and for that of his brothers and children, has dedicated this of his own accord.

All these offerings, which had for their object the establishment of health, were addressed to the god Baal. There is nothing to lead us to suppose that there occurred in this *Hieron* those orgies which Eusebius records to have taken place in the principal sanctuaries of Lebanon.

Near the church of St. Anthony is a stele of stone with a votive inscription, the text of which has already been the object of learned commentaries; but the copies that have been taken of it have been either incorrect or incomplete. The true meaning of this inscription has escaped those scholars who have attempted to explain it. The upper part of the stele is destroyed, but it may be restored after the stele of Hilarius, which is complete. The inscription is in Greek verse, of the following manner:—

[Εὐξάμενος κλεινῶν κορυφῇσιν ὁ]ρίων ἀνέθηκα
Τηλόθεν ἐκ Νήσοιο Ῥόδου τέχνασμα ποθεινόν
Ἀμμωνος κεραοῦ χάλκεον ἀντίτυπον
[Τερπομένοις] προχέοντα Βροτοῖς ἱερόδρομον ὑδάρ¹

[After having made a vow,] *I have dedicated a chef-d'œuvre brought from far, from the island of Rhodes, copied from the bronze figure of the horned Ammon turning to [satisfied] mortals a stream the course of which is sacred.*

We know that the school of Rhodes was celebrated for its artists. Chares of Lindus, pupil of Lysippus, was renowned for his works in bronze; and Lysippus himself made for the town a quadriga of the Sun. The statue of Jupiter Ammon — the wished-for *chef-d'œuvre*, — which was cast at Rhodes, to be conveyed to the Temple of Baal at Cavesus, was probably the work of this celebrated artist.

¹ See Plate of Inscriptions.

The words *ἱερὸδρομον ὕδωρ* (water the course of which is sacred) have puzzled many commentators; they were not aware that the convent of Deir el Kala'ah was situated in the centre of an extensive *temenos* or sacred enclosure. The statue of Ammon was without doubt placed over a spring which has since disappeared; the water from it ran through the *temenos*: hence arose the expression employed.

Upon this stele an episcopal cross with two arms is engraved.

The sanctuary and temples of Cavesus having been destroyed in conformity with the edicts of Constantine, a monastery and chapel were erected, which have lasted until our own days. The ruins which surround them, if they were more thoroughly investigated, would furnish the remarkable evidence of the original destination of the place.¹

THE TEMPLE OF BACCHUS AT LAODICEA.

THE Temple of Baal at Cavesus is not the only pagan sanctuary which has been consecrated to the service of Christ. Almost all the ancient temples of which remains have been found in the valleys of Mount Lebanon bear evident traces of the occupation of Christians. The temples of Balbek were converted into churches; and those edifices which were not suitable for churches on account of their position, were demolished, and their materials employed in the erection of new buildings. It is interesting to remark that everywhere on the three continents, those buildings which had been used as places of worship still continued to be so employed. Pagan Rome made this use of the sanctuaries of Asia,—a practice that was not injurious to their polytheistic religion. But the Christians, in their turn, often made use of the temples of those deities whose worship had been the most opposed to Christian morality; and when the Mussulmans became possessed of the territory of the Byzantine emperors, churches were the first buildings dedicated to the worship of Islam; and, what is still more remarkable, the Christian church of Justinian became the type of the Turkish mosque: since the taking of Constantinople, all Mahometan mosques have been built upon the plan of Byzantine churches.

The town of Laodicea in Syria affords us an example of these successive transformations. The columns of the ancient temple of Bacchus situated there were surrounded by walls in Christian times, in order to form an oratory; afterwards the Mahometans took possession of it, and placed there a marabout, or tomb of a Mahometan saint.

Laodicea, designated by Roman writers by the name of *Laodicæa ad Mare*, was built by Seleucus Nicanor, who gave it the name of *Mater Laodicæa*: it is now called Lattakia. Strabo describes it as a town well built, on the borders of the sea, with an excellent port; but in the present day the sand has so accumulated at the mouth of the harbour, that only vessels of small tonnage can enter. The fertility of the neighbourhood was well known in the time of the Romans. The vineyards produced an excellent wine, which was the object of a considerable traffic with Alexandria, and also with the nations of the Gulf of Arabia. The vines grew upon a mountain in the vicinity of the town, which was planted almost to its summit. This mountain sloped gently from the town, so that the summit was situated at a great distance from it; on the other side it descended rapidly to the valley in which the town of Apamea was situated.

Modern Laodicea is surrounded by gardens always verdant; the cultivation of tobacco has been substituted for that of the vine. Lattakia tobacco is much valued both in Europe and the Levant.

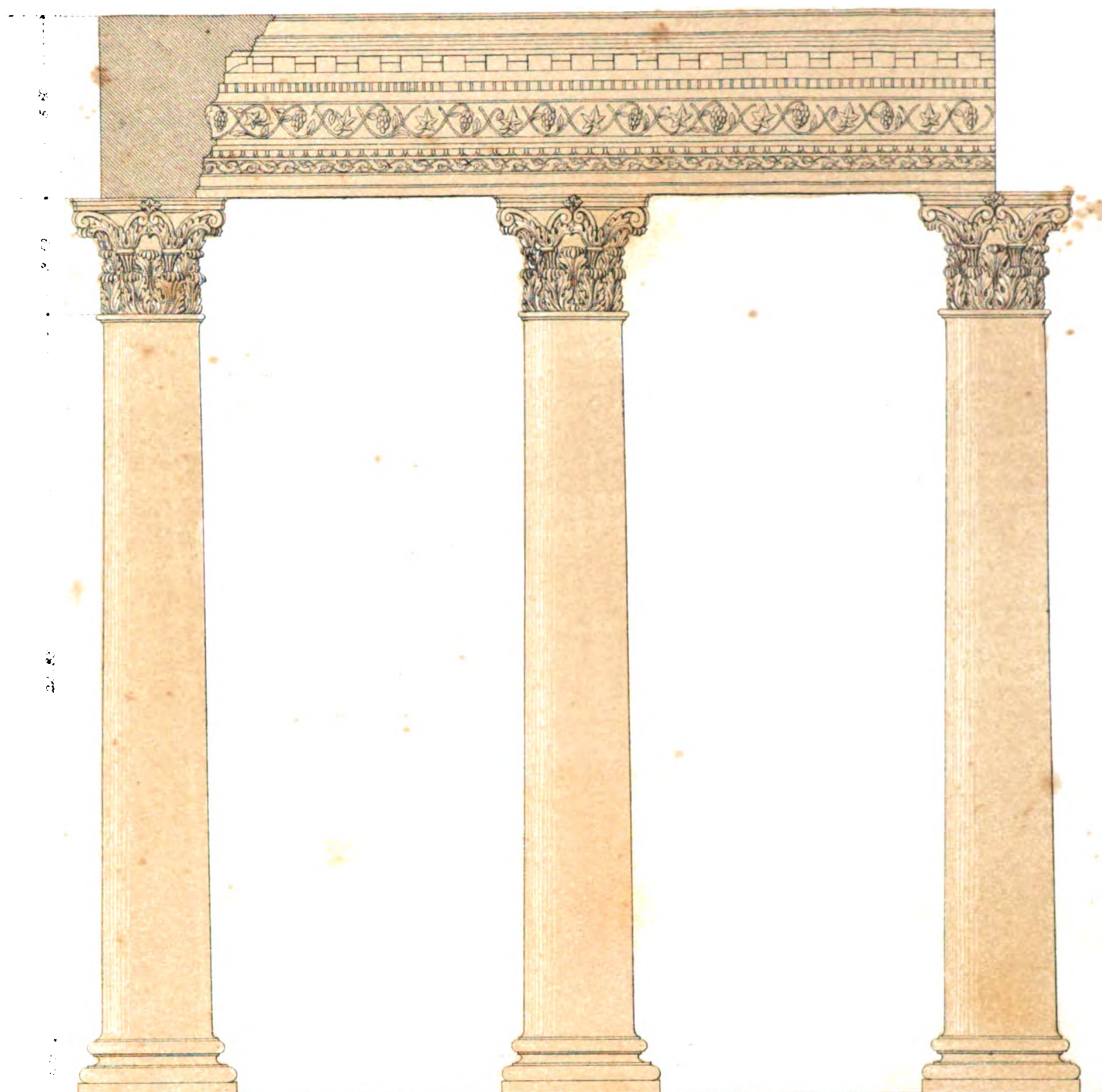
No edifice of the time of the Seleucidæ is now to be found here; for, shortly before the commencement of the Christian era, the town suffered much during the civil war that followed the death of Cæsar. Dolabella was besieged there by Cassius; he killed himself during the siege, and his ruin was the cause of the destruction of a great part of the town. When Cassius became master of Laodicea, he pillaged the temples, put to death the principal citizens, imposed upon the inhabitants many contributions, and, in fact, reduced the town to the last extremity.²

¹ See *Corpus Inscr.*, Boëckh, No. 4,451, &c.; Franz, *Bulletin de l'Institut archéologique de Rome*, 1846, p. 85; Letronne, *Revue archéologique*, 1846.

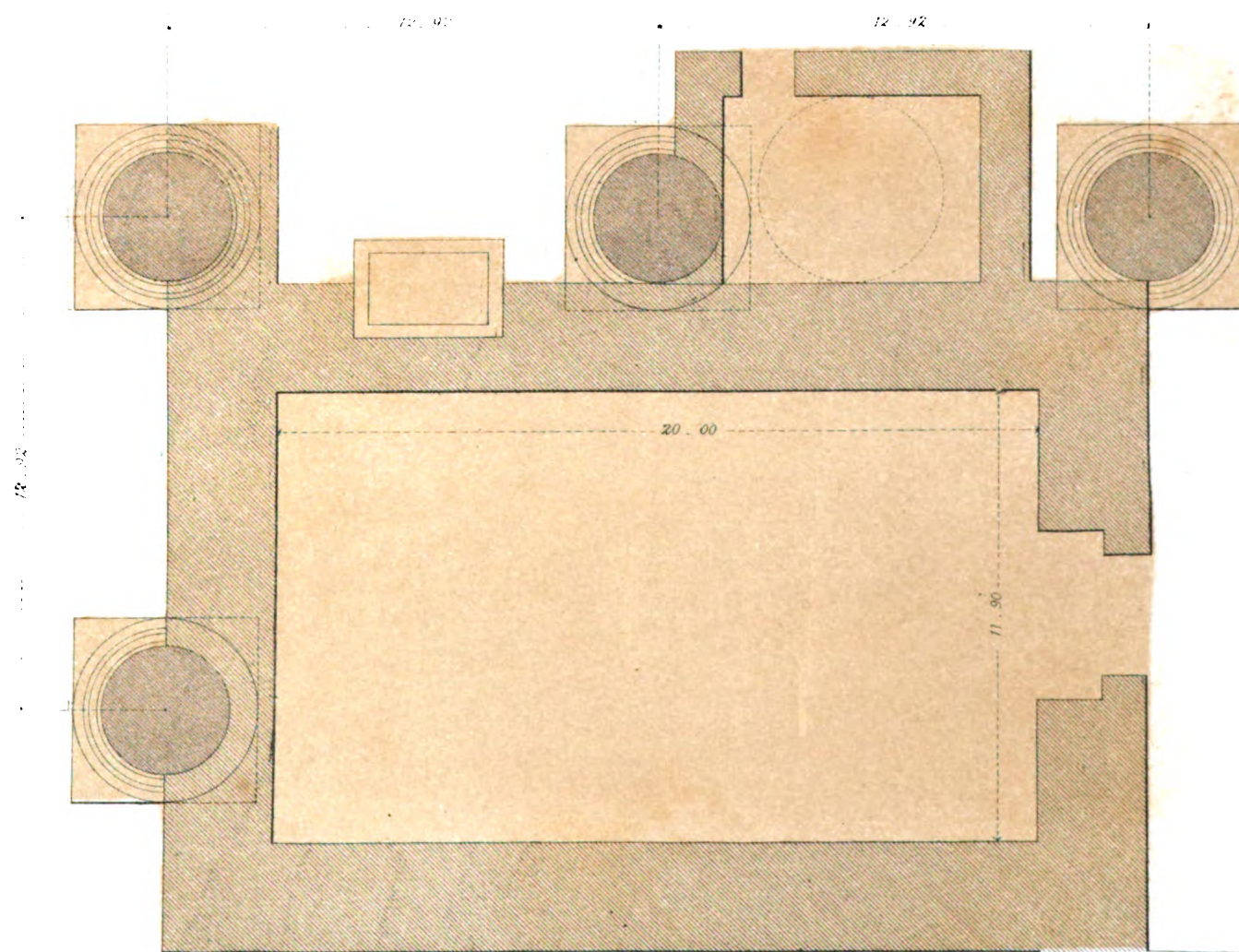
² Appian, *Bello civili*, book iv. sect. 62. Strabo, book xvi.



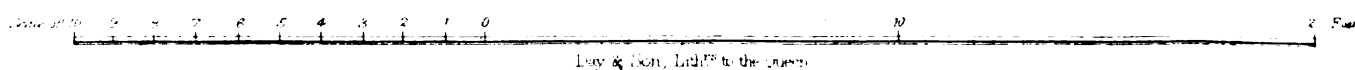
TEMPLE OF BACCHUS. LATAKIA. (LAODICEA.)



ELEVATION OF INNER SIDE OF COLUMNS.



P L A N.



It was thus that the epoch of the rule of the Cæsars began for this unfortunate town; but the activity of its commerce and its advantageous situation saved it from complete destruction, and some remains of fine buildings show that it recovered its prosperity to a certain extent. The most remarkable of these ruins is situated in the lower part of the town. It consists of four columns of the Corinthian order, surmounted by a rich entablature, the frieze of which, ornamented with grapes and vine-leaves, shows to what god it was dedicated.

Three columns are placed in a line, the fourth at right angles with the last; the entablature is complete throughout; it is ornamented on the south side only; the north side is quite plain. If we judge from the form of the frieze, which is that of a cyma, which only came into use in the time of Titus, we may regard the building as having been erected in the 1st century of the Christian era.

The entablature is richly decorated, but not extravagantly so; three members of the architrave are ornamented with ovolo mouldings, enriched beads and foliage. The height of the architrave is equal to half the diameter of the column. The vine-branches on the frieze are deeply undercut; they are not continuous, as in most examples, but detached and interlacing, having a novel and graceful effect; above the frieze there is another ovolo moulding, and above that a row of dentils. The crown is sustained by modillions with square ends. The cornice is plain, having lions' heads at intervals, which form spouts to throw off the rain-water.

The Corinthian capital is one of the finest examples of the order. Its height equals the diameter of the column; it is ornamented with acanthus-leaves boldly carved. The shaft is composed of four drums, and has a slight entasis after the Roman manner; the diameter at the base is 3 ft. 3 in., in the middle 2 ft. 11 in., and below the astragal 2 ft. 7 in. The base is of the usual Attic form, without ornament.

It would be useless to attempt a restoration of this building unless excavations were made, which would be difficult, as the columns are surrounded by buildings. But such as it is we have considered it worthy to be described in detail, as a fine example of the Corinthian order completely inedited. (See Plate VII.) It is singular that it should have escaped the observation of the many travellers who have visited Syria, or, at all events, that it should not have been mentioned in their writings.

The modern buildings around possess no interest beyond that which belongs to their position: an ancient tomb near a fountain, and the vines entwining the columns, present an attractive picture. (See Plate VI.) It would seem as though the vine still loved to embrace, and were loath to forsake the ruined shrine of the god Bacchus.

Mr. Pullan, who visited Lattakia in 1862, found the columns still standing; they are separated from the street by a modern wall. Near them is a building with four arches and a dome. It has columns of the Corinthian order; the attic is ornamented with shields and trophies of war.

The ruins of the aqueduct built by Herod¹ still exist.

The collection of inscriptions relating to this town is but small. Stephen of Byzantium, who took pleasure in searching for the origin of nations in documents now lost, mentions that this town, before it was called Laodicea, bore the name of Leuke Acte, that is to say, White Shore, and more anciently Rhamitha (*Ῥάμιθα*), because a shepherd who was struck by lightning here called out "Rhamanthas;" that is, God superior (Rhaman meaning height, and Athas God).

During the Byzantine period, Tripoli was the strongest place on the coast; the part played by Laodicea was not very important; probably even then the harbour began to be closed up by sand. The town has now considerable commerce with Constantinople and with Europe.

¹ Josephus, *Bell'o jud.*, 121.

TEMPLES IN ASIA CONVERTED INTO CHURCHES.

THE progress of the Christian religion made itself felt throughout the whole Roman territory from the time of the conversion of Constantine, whom the zeal of the bishops constantly stimulated to labour for the extinction of paganism. The towns of Palestine and Syria were the first to experience the consequences of Christian reaction. In Antioch and the neighbouring provinces the Christians had suffered most from the attempts of Julian. Not only had the edict, which had remained to a certain extent unobserved, been enforced, but violence of every sort, even torture, had been employed by the pagans to bring back the new converts to the ancient worship. Therefore, when the free exercise of the Christian religion was proclaimed by Valens, through a very natural reaction, the temples of Antioch were for ever closed. The great basilica of Constantine had been completed by Constantius; but this church was considered insufficient for the town in which Christianity had been proclaimed for the first time, in the year 43 of our Lord.

St. Ignatius, bishop of Antioch, had been thrown to wild beasts in the amphitheatre of Rome, in the reign of Trajan. His relics, carefully gathered by his disciples, had been conveyed to Antioch and deposited in a tomb situated near the Gate of Daphne, where for three centuries they had been the object of veneration to the faithful. Theodosius the Younger, on his accession to the throne, was desirous of giving the patriarch of Antioch a sepulchre more worthy of his renown. He caused the Temple of Fortune, which had been closed for many years, to be purified, and converted it into a church under the patronage of St. Ignatius;¹ and an annual festival was established in commemoration of the translation of his relics. The church of St. Ignatius was destroyed in one of the great fires that devastated Antioch, and there are now no traces of it.

Rufinus, prefect of the prætorium under Arcadius, had demolished the Temple of Mercury and employed the materials in the construction of the great basilica which bore his name. These splendid edifices perished in the fires and sieges from which the town suffered.

THE TEMPLE OF VENUS AT APHRODISIAS.

ONE of the most ingenious adaptations of an ancient temple to Christian worship was certainly that which the Temple of Venus at Aphrodisias underwent. It is strange that this building should have been so appropriated; for of all the deities of paganism, Venus was, without doubt, the most abhorred by Christians, on account of the licentious ceremonies of which she was the object. Eusebius never pronounces her name without a malediction — “the demon adored under the name of Venus.”²

Whatever related to purity of morals was considered of the first importance by the early Christians, and we can understand the light that Christian virtue shed upon nations sunk in the mire of sensuality, and with what satisfaction the imperial orders, which had for their object the dispersion of the infamous pagan priests and the destruction of the altars of libertinism, were obeyed.

Respect for woman, which Christianity placed in relief, in contradistinction to all the ancient creeds, had been recognized as of superhuman origin, and it helped in some degree to annihilate paganism. It was one of the virtues of the barbarians of the North who menaced the Empire, and was one of the most powerful reasons that induced them to embrace Christianity.

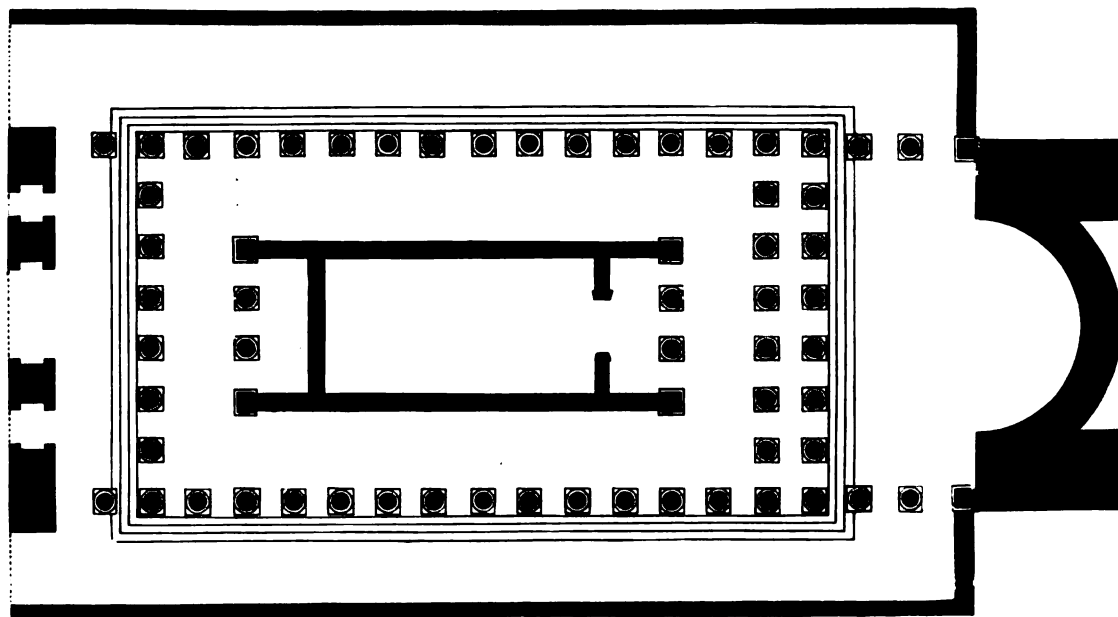
¹ Evagrius, book i. ch. 16.

² Eusebius, *Life of Constantine*, book III. ch. 55.

We will not allude to the horrors that were perpetrated in this sanctuary of Venus, which the pen of Eusebius paints in such sombre colours.¹ The active surveillance of Constantine was employed in the suppression of these sanctuaries, so notorious throughout Asia; but they were not all demolished, the town of Venus (Aphrodisias) preserved its temple. This was the edifice which the Christians converted into a church at some period between the reigns of Constantine and Theodosius. The name of the town was changed from Aphrodisias to Tauropolis, the Town of Taurus, in the time of Constantius, and later into Stauropolis, the Town of the Cross. The walls of the town were rebuilt by Constantius of materials taken from the ancient edifices. An inscription placed over the north gate, on the side facing the town, proves that in the 4th century the name of Aphrodisias was already abolished; that Christian emblems were openly exhibited upon public buildings;² and that the Christian community was then flourishing in the province.

The Temple of Venus, which the Greeks had adorned with all the elegance and grace of ancient art, was octostyle and pseudo-dipteral; many of the columns had been presented by eminent citizens, and tablets sculptured upon them mention that they were dedicated to the divinity of the place.

When the Christians converted this edifice into a church, they made a remarkable change in it. The *cella* was entirely demolished, the columns of the *posticum* were removed and placed in a line with the lateral columns, the number of which was thus increased to eighteen on each side. This vast Ionic colonnade was then enclosed by walls, in such a manner that a large space was left between the walls and the columns, so as to form a nave and two aisles. At the end a semicircular apse, which still exists, was erected.



Scale $\frac{1}{16}$.

PLAN OF THE TEMPLE OF VENUS AT APHRODISIAS.

The entrance to the temple was formed into a *narthex*, where the new converts were received. In short, the whole physiognomy of the Greek building was transformed, and it became a basilica; probably one of the first appropriated to Christian worship. The colonnade of the *peribolus*, which formerly had contained the residences of the pagan priests, was preserved. Thus the town was not deprived of an edifice which was one of the principal works of antiquity. The name of Aphrodisias was not even effaced from the tablets.

We can still admire the noble order of the Greek temple, and trace the alterations it has undergone in the hands of Christians. The frieze of the lateral colonnade was removed, and upon the architrave, which is still in place, was raised a wall, which was pierced with a window above each intercolumniation: upon this wall were placed the timbers of the roof. Thus

¹ *Life of Constantine*, book III. ch. 55.

² See Plate of Inscriptions.

the general character of the edifice very much resembled that of the basilica of Sta Maria Maggiore and the church of Bethlehem.¹

There is no documentary evidence informing us how long this venerable structure survived the invasion of the Seldjouks, who ravaged Caria and destroyed the town of Stauropolis (or Aphrodisias). Gheira is now the name of the village that stands upon the site of the ancient city.

THE TEMPLE OF ROME AND AUGUSTUS AT ANCYRA.

THE Galatians of Ancyra, to whom St. Paul dedicated his epistle, showed themselves disposed to receive the Christian faith during the first century. Amongst these people, who had carried with them into Asia the austere manners of the Gauls, their ancestors, polytheism had a more severe, we might almost say a more honest character, than amongst the Asiatics. They had adopted the gods of Rome; the first families amongst them aspired to the priesthood, which led to political honours; but we do not find amongst them those deities whose worship occasioned such frightful orgies as those mentioned by Eusebius.

Ancyra was renowned for its temple of Rome and Augustus, upon the walls of which was inscribed the testament of the successor of Caesar. Here the worship possessed a political character — it was an incessant commemoration of the great actions of the reign of the emperor. Yet the altars of these conventional gods were the first to fall before the reasoning of the Gospel.

The temple of Augustus had been erected scarcely half a century before St. Paul undermined its foundations by preaching the unknown God. The mission of St. Paul was continued in Galatia by St. Clement of Alexandria, who went to live in Cappadocia; and St. Clement of Ancyra, the apostle and great patriarch of the Galatians, finished, in the 4th century, the work of regeneration, and then suffered martyrdom. The name of St. Clement is still held in veneration by the inhabitants of this town, and they show the ruins of a Byzantine church that was dedicated to him. The Emperor Basil, the Macedonian, built in Pera, a suburb of Constantinople, a church in which was placed the head of St. Clement. It is supposed that this relic was conveyed to France when Constantinople was taken by the Latins.²

Probably the temple of Rome and Augustus was finally closed at the time of the promulgation of the edicts of Constantine. We know that the goddess Rome and the god Augustus ceased to be of importance when Byzantium became the seat of the Empire.

As we find it in the present day, the temple of Ancyra, deprived of its porticos and of its finest ornaments, has suffered to a great extent at the hands of unknown depredators. Perhaps no part of it would have been still extant if Christianity had not placed it under protection of the Cross. It is not known how many years elapsed between the time when the temple was closed and the time when it was converted into a church; but it was during this period that the porticos were removed, and that the Greek and Latin inscriptions that existed were mutilated by greedy hands, eagerly searching for the bronze cramps that held the stones together.

When the Caliphs took possession of Ancyra, the site of the ancient church was devoted to the worship of Islam; but the orientation of the ancient temple did not answer for the Mahomedan rites; so they built close to it a mosque, still existing, the vicinity of which protected the ancient edifice.

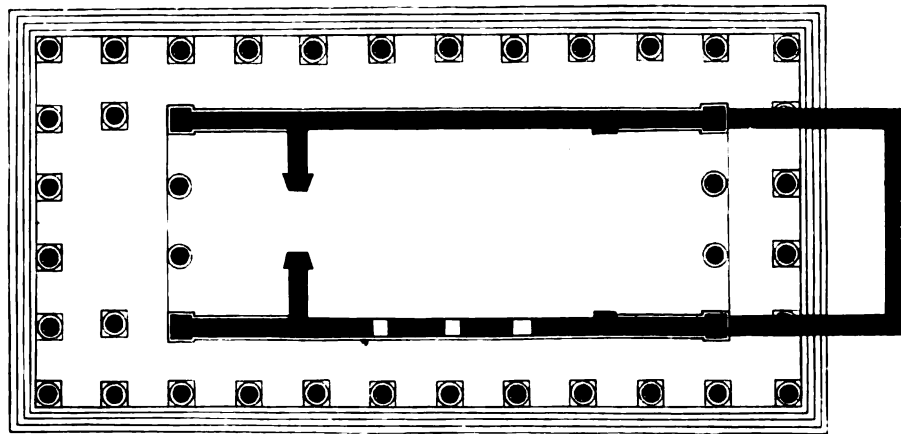
¹ An inscription engraved upon one of the pilasters still standing leads us to believe that the temple of Aphrodisias became the church of the Ascension. A medallion (which we give in the Plate of Inscriptions) encloses a cross, and there is round it the inscription *Ἀνάληψις τοῦ Κυρίου* (the Ascension of the Lord).

The first churches were built in commemoration of the Resurrection and Ascension of Christ. On one of the impost

of the doorway, there is a medallion of the same form as the preceding, but a little larger; it also contains a cross, the arms of which are ornamented with a moulding. Above the medallion is the inscription: *Κύριε βοήθη τῷ σκῷ δούλῳ Μασδάρῳ* (Lord, afford succour to thy servant Masdars). The name Masdars is doubtless that of a Cappadocian converted to Christianity, who occupied an eminent rank in the new church.

² Baillet, *Vies des Saints*, vol. II. p. 307.

The temple of Augustus was hexastyle and peripteral; the order is Corinthian, and is one of the best examples of the work of the Augustan age.



Scale $\frac{1}{160}$.

PLAN OF THE TEMPLE OF ROME AND AUGUSTUS.

We remark, in the adaptation of this building to the purposes of Christian worship, an arrangement entirely different from that which we have noticed at Aphrodisias. The external colonnades have disappeared,—the *cella* alone remains; and as it was not sufficiently large, the wall of the *posticum* was pulled down, and the side walls of the *cella* prolonged. The *iconostasis* replaced the ancient wall of the *opisthodomos*, the choir being established in the additional part of the building. The doorway of the temple, with all its decorations, was preserved, and the *pronaos* became the *narthex*. In order to light the building, three windows were cut in the wall; there are still to be seen in them grooves arranged to receive glass or slabs of translucent alabaster. This fact helps to solve the question, which has been so much discussed, respecting the manner in which the ancient temples were lighted. It is evident that if the Christians had found the temples lighted in any other manner than through the doorway, they would not have taken the trouble to cut through the marble wall.

The usual custom in Greek churches was to make the apse circular on plan. Since the reign of Justinian this rule had been departed from but little. The apse was generally lighted by three windows, in honour of the Holy Trinity.¹ Here, however, the chancel has a square instead of a semicircular termination, and this is the most ancient example known of the square east end, of which it is difficult to cite a single example in Italy, but which became common in Normandy and England in the 11th and 12th centuries.

The Byzantine historians mention numerous temples in Asia that were transformed into churches, but we do not find remains of any of them. Cedrenus² cites the temple of Cybele at Cyzicus, which was dedicated to the Virgin, and became the church of Theotocos. Procopius mentions the two temples of Comana, which have also disappeared, and in which Christian worship was established without any change being made in their primitive arrangements.³ St. Porphyry, Bishop of Gaza, went to Constantinople in order to obtain authority to destroy eight temples which still existed in his time. Upon the site of one of these edifices, Eudoxia, wife of the Emperor Arcadius, who died A.D. 404, founded a church, which still exists, and which has been converted into a mosque.

Amongst the numerous ancient edifices that have been dedicated to Christian worship, we find but one (the Basilica of Pergamus, which is believed by some to be the church of St. John the Evangelist—*Agios Theologos*) that was originally destined for civil purposes. What leads us to believe that this building was not originally erected for a church is that it has no *narthex* or *exonarthex*, which are both indispensable for the different classes of catechumens and penitents in the Greek Church. Secondly, as the staircases which lead to the tribunes are placed to the right and left of the hemicycle representing the bema, the public, and amongst them the women, would have been obliged to cross the choir, access to which is so strictly

¹ Codinus, *Description of Saint Sophia*.

² Vol. I. p. 209.

³ Procopius, *de Bello persico*, book I. ch. 12.

interdicted to the latter. In short, the ceremonies of divine worship, as prescribed by the rules of the ancient Church, could not have been practised in this basilica; different arrangements would have been made, had divine worship been celebrated there. Again, of what use would have been the two circular buildings situated to the right and left of the basilica, had it been a church? We may also add that if the Turks, when they took possession of Pergamus, found the ancient basilica converted into a church, they would immediately have turned it into a mosque, as this was a right of conquest they never neglected.

Notwithstanding the activity of the magistrates appointed by the emperors to suppress pagan ceremonies, many temples remained standing, and up to the 6th century the worship of the gods of Rome was still practised in remote towns.

The temple of Philæ, in Egypt, rebuilt by Diocletian, and dedicated to the gods Isis and Osiris, existed until the time of Justinian. It was destroyed by the Persian Narses, according to the orders of the emperor; he put the priests in prison and sent the idols to Constantinople.¹

Under the Emperor Zeno, the temple of Serapis, at Alexandria, was destroyed, not without lively opposition on the part of the pagans.

THE TEMPLES OF GREECE CONVERTED INTO CHURCHES.

IT is not astonishing that at Athens the worship of Minerva, the goddess and protectress of the city, was continued for two centuries after Christian Byzantium was founded. The Parthenon was at the commencement of the 6th century still open to the adherents of polytheism. Justinian, by an edict dated A.D. 529, ordered that it should be closed, and that the statue of Minerva should be transported to Constantinople. The temple was converted into a church, and dedicated to the Divine Wisdom, under the name of St. Sophia. This transformation was the means of preserving the edifice, which, as a Christian church, lasted for centuries. Of the Byzantine work little now remains; recent excavations have, however, brought to light the primitive form of the building.

We have mentioned many temples the orientation of which was not changed when they were appropriated as churches. The Christians of Athens were more exacting; the ancient entrance, which was to the east, was built up, and another made in the wall of the *posticum* to the west.

Perhaps the desire for exact orientation was not the only thing that produced the change; a *narthex* was absolutely required, and probably the *opisthodomos* was used as such. From this apartment the nave, which was but little modified, was entered; however, the walls of the *pronaos*, in which was the principal door, had been demolished to admit of the construction of an apse pierced with windows, through which the light penetrated to the nave.

From this we can understand the course taken by Wheler and Spon, who, when they visited the Parthenon, entered at once the *narthex* of the church and from there went into the nave—the *cella* of the former temple.

When the Turks took possession of Athens, they turned the Parthenon into a mosque, demolished the mosaics that decorated the apse, and erected a minaret; for it is to be remarked that at this period churches did not possess either bell-towers or bells; the offices were announced by the sound of the *semantra*.

The exact method by which the ancient church was lighted is unknown. It is certain, nevertheless, that windows were made for this purpose in the new apse, and in the pediment. This plan was the same as that adopted at Ancyra, and we shall quote other similar examples

¹ Procopius, *de Bello persico*, book i. ch. 19.

of this mode of lighting the ancient temples. We call attention to this point, for it is our opinion that, with the exception of those that were hypæthral, having an *impluvium* or small central court, all Greek and Roman temples were lighted by the doorway only. The people were not admitted into the interiors of temples; the priest and the servitors alone entered; on the occasion of certain ceremonies, such as initiations, or when offerings were presented to the god, the people entered the porticos only.

The manner of lighting adopted by the Byzantines of Athens is the only thing doubtful as regards the adaptation of the temple to their worship. As regards decoration, we may be assured that in point of richness the church differed but little from the temple.

The temple of Minerva Polias was also converted into a church; the *naos* was divided by two parallel walls, which formed three distinct chapels.

All the other small temples or ædicules which were within the enclosure of the Acropolis, and which were not sanctified by a Christian destination, were destroyed. We ought then to be grateful to the Athenians of the 7th century, who caused the preservation of the Parthenon by placing it under the protection of religion.¹

The little temple on the Ilissus, which Leake and Gell consider to have been that of Triptolemus, became a church dedicated to Holy Friday (*Αγία Παρασκευή*). This building no longer exists.

The temple of Theseus was transformed into a church dedicated to St. George; the *opisthodomos* was demolished; but this appears to have been done in comparatively modern times.

The other temples of Greece — those of Sunium, Ægina, Corinth, and Bassæ, which had never been adapted to ecclesiastical uses, were allowed to fall into decay.

TEMPLES IN ITALY AND GAUL.

IN the Empire of the West paganism resisted firmly the edicts of the emperors, and the temples of Rome were still frequented by pagans when those of the East were almost all closed. In Europe, as in Asia, the Christians showed no repugnance to establish their worship in the ancient sanctuaries of paganism. At Salona, the town of Diocletian, there were two temples, consecrated one to Jupiter and the other to Æsculapius; the former was dedicated to the Virgin, and is still the cathedral of Spalatro; the latter was converted into the church of St. John. Yet a great many new churches were erected: amongst them may be mentioned that of St. Vitale, at Ravenna, which introduced into Italy the Byzantine style in all its purity. Its date is A.D. 545. The magnificent mosaics which decorate it, and which represent Justinian and Theodora surrounded by their court, have been so often described and engraved, that it is unnecessary to mention them at length.

The church of Sta Maria in Cosmedin, which was erected A.D. 553, is one of those rare edifices attributed to the Arians, who built but little, but who took possession of the churches of the orthodox. This church was built upon the site of a fountain into which neophytes were plunged at baptism. It is supposed to have been founded in the reign of Theodoric and completed after the death of that prince.

The dome is ornamented with a mosaic representing our Saviour being baptized by St. John. The figures of the twelve Apostles are ranged round, separated by bunches of flowers placed in large vases. These mosaics are attributed to Agnellus, who was created archbishop A.D. 555, after he had banished the Arians.² It is evident that this arrangement of the figures was

¹ See Stuart, *Antiquities of Athens*; Spon & Wheeler, *Travels in the Orient*; Laborde, *Athènes aux VII^e et VIII^e Siècles*; Boulé, *l'Acropole d'Athènes*, — *Journal des Savants*, 1817.

² Ciampini, *de Musicis*.

borrowed from the church of St. Sophia at Thessalonica, which it exactly resembles. This mode of decorating domes and absides found great favour with the clergy of the West, and became almost the rule in their basilicas. In St. Clement's at Rome the figures of the Apostles are replaced by those of lambs encircling the picture of the Baptism. At the base of the dome of the church of Sta Maria there is the figure of an old man, supposed by some to be that of Moses, but which in reality typifies the river Jordan. In the centre is a throne adorned with precious stones, on which is a cushion supporting the cross; to the right and left are St. Peter with the keys and St. Paul holding a book. At St. Sophia at Thessalonica, in the place of this composition is the Virgin between two angels, and above the Ascension.

The capitals of the two churches of Ravenna are in the Byzantine style of the time of Justinian, with *abaci* or *dosserets* ornamented with leaves of the thistle.

In Rome itself the transformation of pagan temples went on slowly. The Round Church of St. Stephen was consecrated A.D. 468 by Pope Simplicius.

The most celebrated of all the temples of Rome, the Pantheon of Agrippa, was still consecrated to the gods of Rome in the year 556.¹ It is not known how long it remained closed; but in 610 the emperor Phocas presented it to Pope Boniface IV., who consecrated it to the Virgin, under the name of Sta Maria Rotonda.

It is probable that the circular plan of the Pantheon of Agrippa gave the idea of circular churches like the Anastasis, to the architects of the time of Constantine, who erected so many of this form. Certainly an edifice of its importance could not remain unknown to Byzantine builders; besides, it is probable that Constantine, when he went to Rome, took with him architects and engineers, who were ready to execute his orders. The building known as the Baptistery of Constantine was one step towards the erection of ecclesiastical buildings on a circular plan.

We cannot suppose that such buildings as the Pantheon, the building called San Stefano Rotondo — which some believe to have been an ancient bath, others a market — the temple of Minerva Medica, which is also regarded as a *lavacrum*, escaped the notice of the architects of Constantine, especially at a time when the exact form of the Christian church was not determined, and when, therefore, they may be supposed to have been anxious to gain new ideas. The fact that the Pantheon had not been then converted into a Christian church does not affect our hypothesis; for from day to day temples were converted into churches, and the entrance of the cross immediately purified them from the defilements of idolatry.

The temple of Antoninus and Faustina, in the Forum, which remained for centuries in a ruinous state, was in comparatively modern times converted into the church of San Lorenzo in Miranda.

The temple of Vesta was converted into a church under the dedication of Sta Maria del Sole; and finally the temple of Romulus and Remus became the church of SS. Cosmo and Damianus.

THE TEMPLE OF PORTUMNUS AT OSTIA.

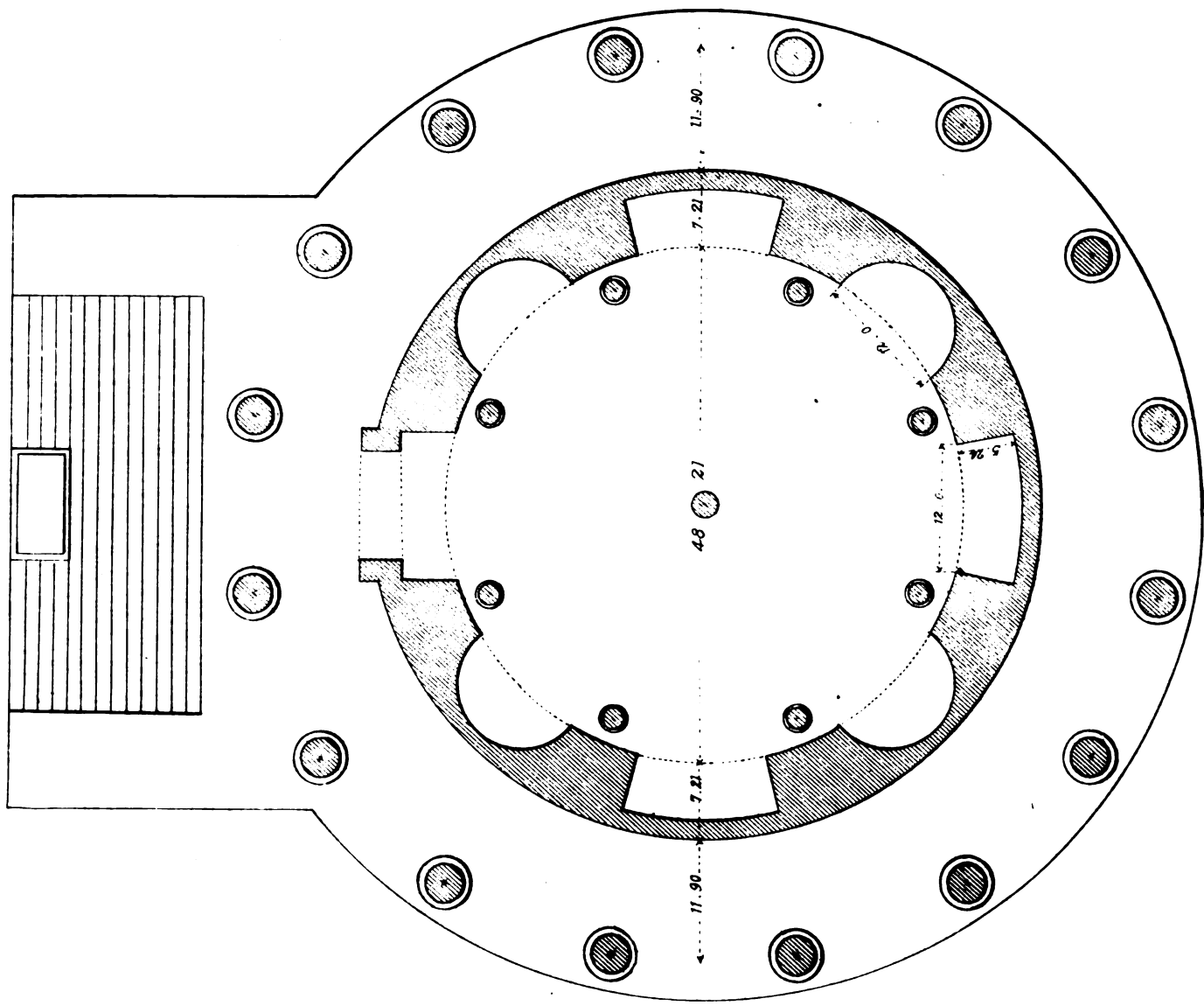
IN the neighbourhood of Rome all the small temples or rural altars were demolished or reconsecrated to the new faith.

The town of Ostia — the nurse of Rome — had from the first invasion of the barbarians been the object of their attacks. Constantine had provided for its defence by erecting a strong wall on the north side, which enclosed within its circuit a circular temple much frequented by the Nautonniers. It is not known at what period this was converted into a church; but in the year 251 Ostia was already an episcopal city, celebrated through its bishop, St. Hippolytus, who there suffered martyrdom.² A century later, A.D. 387, Ostia became again illustrious by the death of St. Monica, who came into Italy from Africa to take her son St. Augustine to his native country, he having received baptism at the hands of St. Ambrose, at Milan. The mother and her son had reached Ostia, where they were to embark for Africa, when St.

¹ Ammianus Marcellinus, book xvi. ch. 10—14.

² *Acta Martyrum*.

TEMPLE OF PORTUNUS. OSTIA.

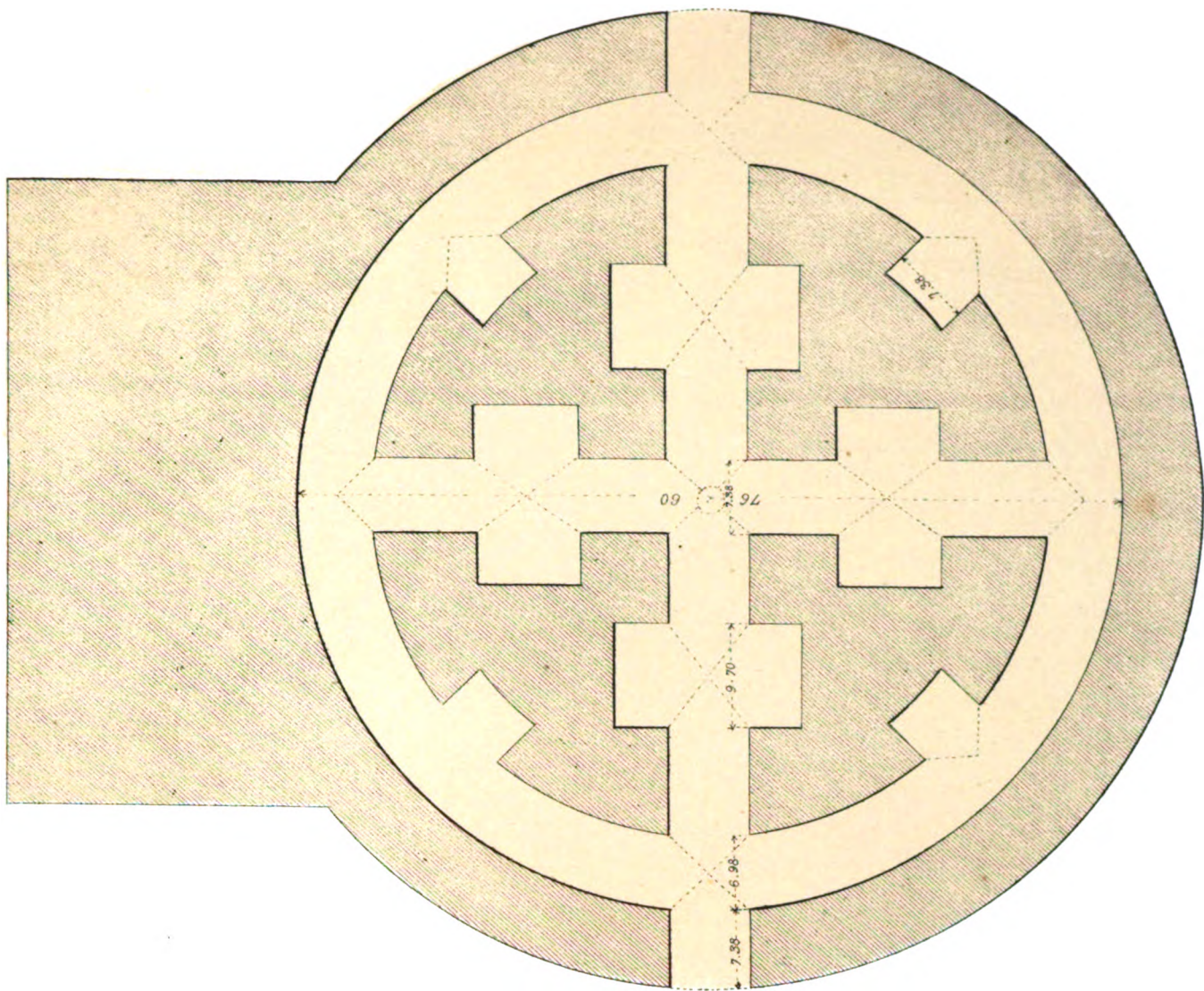


GROUND PLAN.

Scale of 10 Feet

Day & Son, Lith'rs to the Queen.

P. P. Pullan, directr.



BASEMENT PLAN.

Day & Son, Lith'rs to the Queen.

Monica fell sick and died, May 4th, 387, at the age of fifty-two years. Her body remained at Ostia until the year 1430, when it was conveyed to Rome during the pontificate of Martin V.

A Bull of Benedict VIII., A.D. 1019, and another of Leo IX., A.D. 1049, given by Ughelli,¹ give to the quarter of the town where the temple is situated the name of *Civitas Constantiniana*. It is still well preserved in the present day, and is separated from the enclosure of the port by a gateway, formerly fortified, which is still called *l'Arco della Madonna*. It was the strongest part of the town, yet it was not able to resist Genseric, who took the town A.D. 537. Ostia was occupied by Theodoric, in hope of starving out Rome, which obtained its supplies from this port. Procopius gives an account of the events that then took place.² The Gothic king, ambitious of great projects, restored the town and improved the entrance of the harbour by the erection of a pier. The Christian religion now flourished without hindrance in Ostia; but soon after the expedition of Belisarius, the Goths were expelled, and the town relapsed into the hands of the Roman emperors. From the 9th century Ostia began to fall into ruins; the churches were abandoned, except that of St. Hippolytus. A town still exists bearing the name of this saint, and its basilica, erected in the 8th century, was dedicated to him. Leo IV. made many presents to the churches of Ostia, especially to those of St. Hippolytus and St. Nimfa, the ruins of which are not now to be found.

Pope Benedict VIII., who had been bishop of Ostia, issued a bull in favour of the church of this town. In this deed, which bears the date A.D. 1019,³ mention is made of several churches; that of St. Hippolytus was the cathedral, and was situated on the island in the Tiber; all the other churches—those of Sta Maria, San Georgio, and San Lorenzo—were then in a ruinous state:—“*Cernuntur et gentilium templorum vestigia et Christianorum ecclesiarum cadavera.*” The church of St. Peter and St. Paul is mentioned as being in that part of the town called *Civitas Constantiniana*. This is the circular church, originally a temple dedicated to the god Portumnus, the ruins of which still remain.

Nibby, in his description of Ostia,⁴ expresses himself in these terms:—“In the bulls of Benedict VIII. and of Leo IX. mention is made of a ruined church dedicated to the Apostles Peter and Paul, existing in the city of Constantine. It is more than probable that, like other temples, that of Portumnus was converted into a church, and was dedicated to the Apostles St. Peter and St. Paul. All this quarter of the town was devoted to religious establishments, and had fortifications round it, the gate of which is named the Arch of our Lady. Within it stood a monastery.”

Notwithstanding its ruined and abandoned state, the temple of Portumnus merits the attention of archæologists, as circular temples are amongst the most rare edifices that have come down to us from ancient times. The *cella* is built of bricks and concrete, and to this fact is owing its preservation. (See Plates VIII. and IX.) The interior, which is 48 ft. 2 in. in diameter, was decorated by eight large niches, alternately square and circular. Between each niche was a column standing out from the wall; so that there were eight columns supporting the entablature. The heights of the various members of the order are given by the holes in the brickwork from which they have been torn. The circular part of the niches is formed of porous tufa; the walls were lined with slabs of marble, and the niches ornamented with painted stucco. Above the interior entablature may be seen the springing of a spherical vault, which covered the temple, and which was decorated by eight projecting ribs, between which had been garlands in stucco. The lower part of the vault is of brickwork, the rest is composed of a mass of cement and light porous tufa. This vault appears to have been formed all at once, like the domes of the Byzantines, which we have mentioned in the Introduction.

The exterior of the temple has been robbed of its ornaments. We see from the marks on the wall, that it has had a circular peristyle. One column of Cipoline marble is still lying near, and many fragments of the entablature are scattered in the neighbourhood. The peristyle had seven Corinthian columns and an entablature of white marble: it was united to the main building by a small brick vault running round the edifice, a mode of construction that indicates the second period of the Roman empire. The *cella* rests upon a basement 10 ft. 6 in.

¹ *Italia sacra*, vol. I.

² *De Bello goth.*, book I. ch. 26.

⁴ *Della Via Portuense e dell' antica Città de Porto*. Roma, 1827. 8vo. p. 89.

³ Ughelli, *Italia sacra*, vol. I. p. 134.

in height, through which run two passages which join one another in the centre. At the point of junction is a dark chamber, which communicated with the temple by means of a round hole cut in the floor, afterwards stopped up by the Christians. A circular passage also runs through the mass of the basement. These arrangements show that ceremonies were practised in the basement as well as in the temple itself.

Many inscriptions were collected during the last century, which prove that this temple was dedicated to Portumnus.

PORTVMNO ET
FORTVNAE TRANQVILLAE
SACRVM
Q · CORIDIVS · Q · F · PAL
CAMILLVS
PRAEFFECTVS PORT
NAV
VOT VOVIT L · M ·

Offering to Portumnus and Tranquil Fortune. Quintus Coridius, son of Quintus, of the Palatine tribe Camillus, prefect of the arsenals, has freely accomplished his vow.

PORTVMNO BONO
DEO TRANQVIL
SEX CLAVDIVS SEX · F ·
PAL · ANTAEDIVS
CVRATOR VICOR
PORT · ET · TI · CLAVDI
VS II VIR DD

To the good Deity Portumnus Tranquillus, Sextus Claudius, son of Sextus, of the Palatine tribe Antædus, Curator of the streets of the port, and Tiberius Claudius, Duumvir, have made this dedication.

The arrangements of the basement present peculiarities which are not to be seen in other temples. Perhaps this part of the edifice had been dedicated to Neptune, since these two divinities had temples in Rome which were dedicated to them in common.¹

When the temple was turned into a church, the basement was useless, divine worship being celebrated in the *cella*. This edifice was without doubt the type of other circular churches which were built in the reign of Constantine and his successors, and for this reason we think it deserves particular attention.

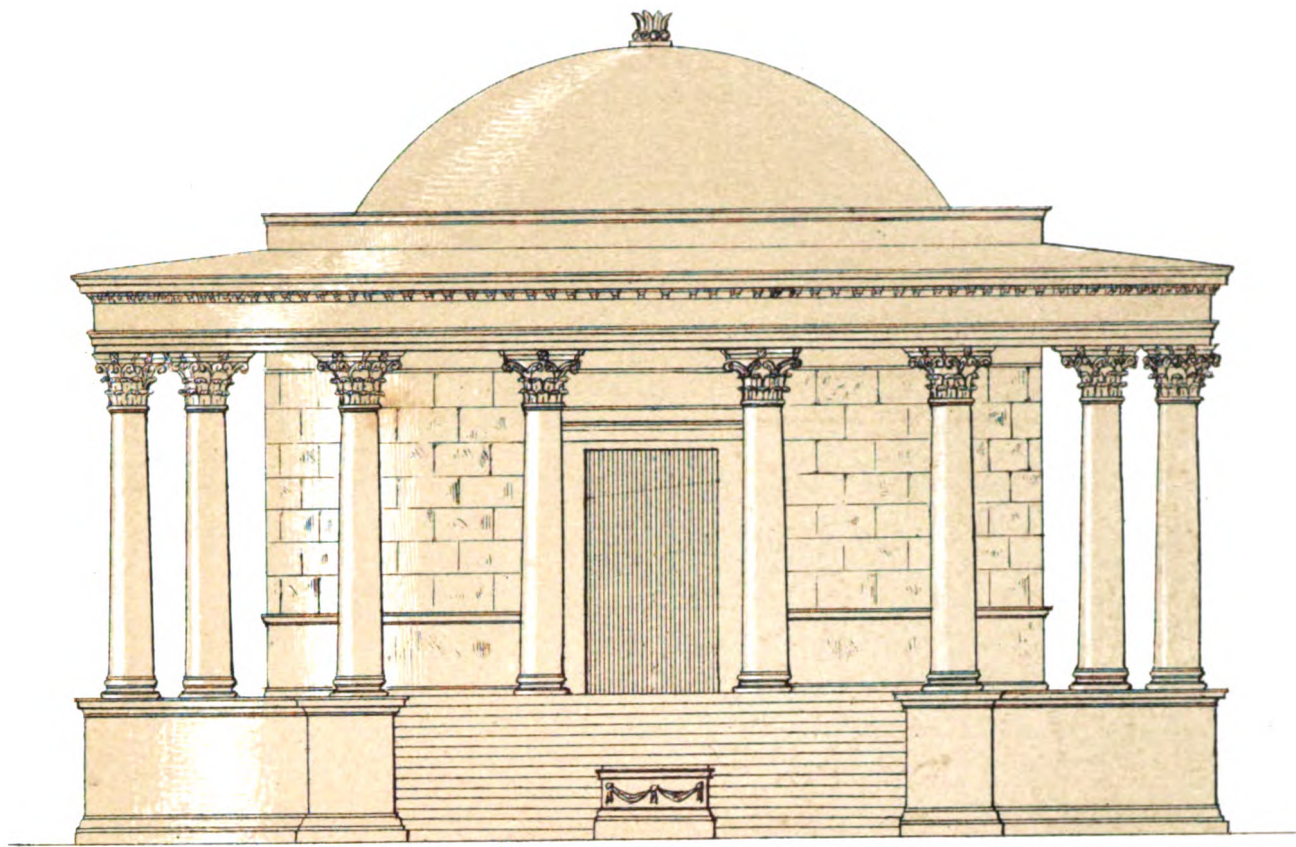
There were many temples converted into churches and chapels in Italy and Sicily; we may mention, especially, the cathedral of Syracuse, which passes for an ancient temple of Juno. The columns of its portico are of the Greek Doric order, fluted: they have been connected by a wall. We are not able to give other details respecting this edifice.

The case is the same with the temple of Diana Tifatina² at Capua, which in the 7th century was converted into the church of St. Michael the Archangel. The *pronaos* and the *cella* still exist. The columns of the interior of the nave have been taken from the *peribolus*.

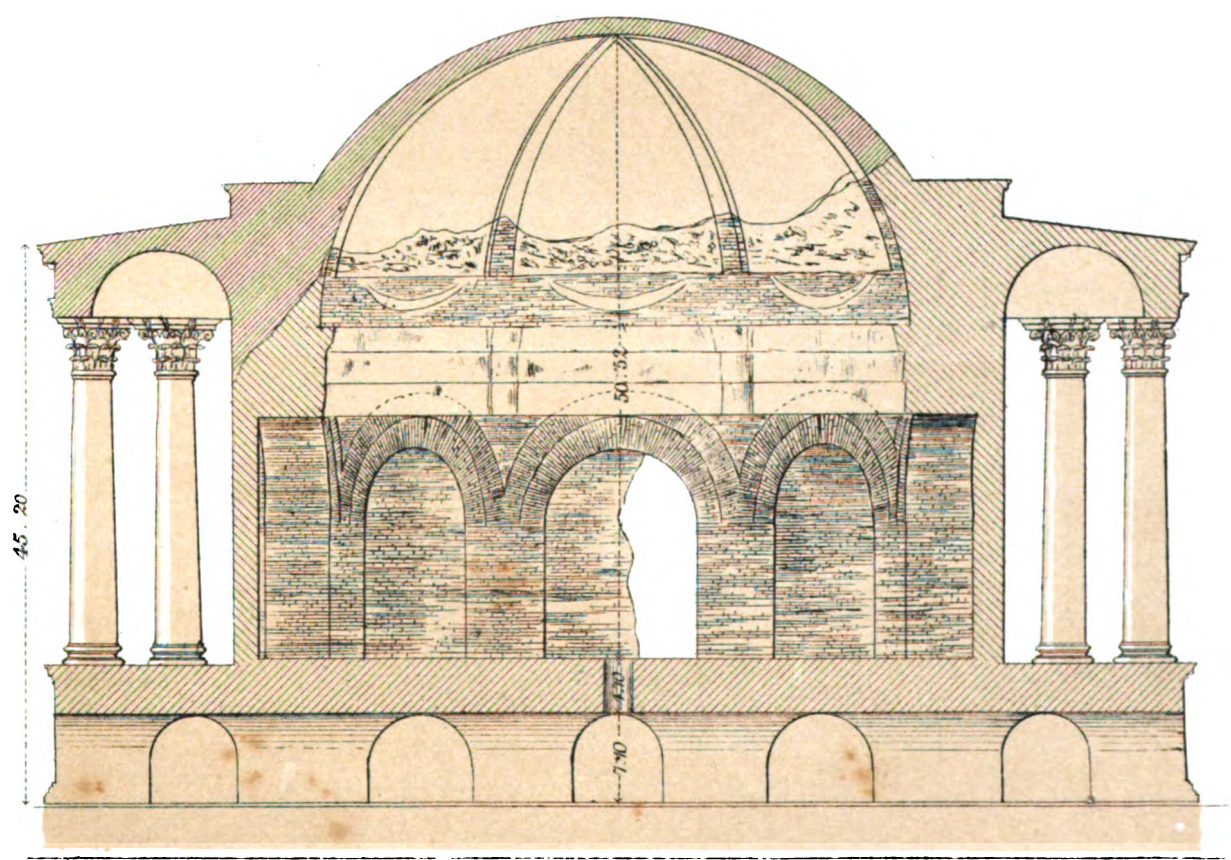
¹ See Rosini, *Roman Antiquities*, book II. ch. 13, p. 79.

² Mount Tifata is in Campania, on the Samnian frontier, not far from the confluence of the Volturnus and the Sabatus.

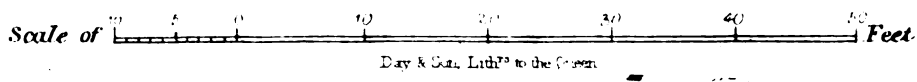
TEMPLE OF PORTUMNUS. OSTIA.



ELEVATION.



SECTION.



R. F. Pullan, direct

C. Towner, del

TEMPLES IN GAUL NARBONNAISE CONVERTED INTO CHURCHES.

THE rapidity with which Christianity spread through Gaul Narbonnaise would appear surprising, if we did not perceive in it a violent reaction against the government of the emperors. All the region comprised between the Rhone and the western slope of the Alps was inhabited by valiant and warlike tribes, who resisted the Roman invasion with energy, and became so powerful that it was found difficult to pass through their country even with large armies. All that the Romans gained after a war of eighty years was the right to carry a road through their territory.¹ Yet in the end they were subjugated—they paid tribute and received a regular form of government.

The worship of the Roman deities did not take root amongst these people, who adored abstract divinities, such as the great Zeus of the Pelasgi; and we may therefore conclude that when the first breath of Christianity reached this country, the pagan shrines trembled to their base.

We find it recorded in history, that the tribune Victor overthrew the statue of Jupiter at Marseilles.

Although the tradition that St. Mary Magdalen abode in Provence shortly after the death of our Saviour is doubtful, it is, however, certain that a female anchorite lived in one of the grottos of the mountains there, and that after death she received the rites of Christian burial. The tradition that this female was St. Mary Magdalen is still believed in Provence, and to it art owes a debt of gratitude for the erection of one of the finest basilicas of the South of France,—that of St. Maximin.

The destruction of the pagan altars, and the almost immediate substitution of Christianity for the religion of Rome, had one result, for the preservation of many ancient temples, which now exist almost entire. All those that were not adapted to the new worship were destroyed. In no other country do we find so many ancient edifices appropriated as churches, within such a small extent of territory, as in the South of France.

The mountainous district situated between the left bank of the Rhone and the Alps was inhabited by many Gaulish tribes—the Vocontii, the Salii, and to the north of the latter the Albienses or Albici. The first were governed by their own laws, the others submitted to the prefects sent from Rome.² Pliny³ classes under the head of Latin towns, the capital of this latter tribe, bearing the name of Alebece of the Reii Apollinares. Cæsar, in his recital of the wars of the Gauls, often mentions the Albici. Albici Reiorum became Reii, through the custom which the Romans had of giving the name of the people of the district to the towns. More recently the town of the Reii became that of Riez, in the department of the Basses-Alpes.⁴

The silence of the ancient historians about most of the towns of Gaul becomes occasionally an insurmountable barrier to those who study ancient edifices. Few cities were sufficiently celebrated to be mentioned in history. The capital of the Reii was not one of these few; we know nothing about it until it became a Christian town. A council was held here in the 5th century.

The modern town is situated on the slope of a hill which rises in the form of an amphitheatre.

¹ Strabo, book iv. p. 203.

² Id., *ibid.*

³ Book III. ch. 4.

⁴ The Peutinger table places the town of Riez on a branch of the Aurelian way, which began at Aquæ Sextiæ (Aix), and skirted the coast, passing by Forum Julii (Fréjus) in the following manner:—

	M. P.
Aquis Sestis	
Tegulata.....	XV
Reis Apollinares.....	XVI
Anteis.....	XXXII
Foro Voconii.....	XVIII
Foro Julii.....	XVII

Part of the ancient town was situated in the plain. It was skirted by two torrents, which unite to form the little river Colostre, which flows into the Verdon. The ancient walls of the town were rebuilt in the 12th century by one of the bishops. The extent of the town has considerably diminished, all that part situated in the plain has been abandoned, and it is in this deserted quarter that the principal ancient edifices are found. Near the ancient citadel which crowns the hill stands the church of St. Maximus, first bishop of Fréjus (Forum Julii); it is ornamented with granite columns taken from ancient edifices. The white marble capitals are of the Corinthian order, but they indicate the epoch of the decline of art.

The old quarries on the southern ranges of the Alps were worked for many years by the Romans. All the columns in Riez are granite.

THE CORINTHIAN TEMPLE.

At the entrance of the town, not far from the torrent, stand four columns, the shafts of which are single pieces of granite; the bases and capitals are of white marble; they are connected by a stone architrave, the ends of which are mortised, the return sides having mouldings on them, showing that there were never more than four columns. This, then, is evidently the façade of a prostyle temple, the foundations of which exist under the soil; the shafts are 19 ft. 2 in. high, the lower diameter is 2 ft. 5½ in., the upper diameter 2 ft. 1½ in.; they begin to diminish at a distance of a fourth of their height from the ground. The intercolumniation is diastyle, that is, equal to three diameters; that in the centre is rather wider than the others.

The capitals are single blocks of white marble, and are ornamented with olive-leaves. The character of the sculpture indicates the epoch of the Antonines. The architrave is of limestone; it has three fascias, separated by enriched beads. The solidity of the construction of this building would have defied the ravages of time for centuries; but as it was not consecrated to Christian worship, it has been destroyed, although another pagan building in the neighbourhood, built less substantially, has been preserved until the present day under the protection of the Cross.

THE PANTHEON.

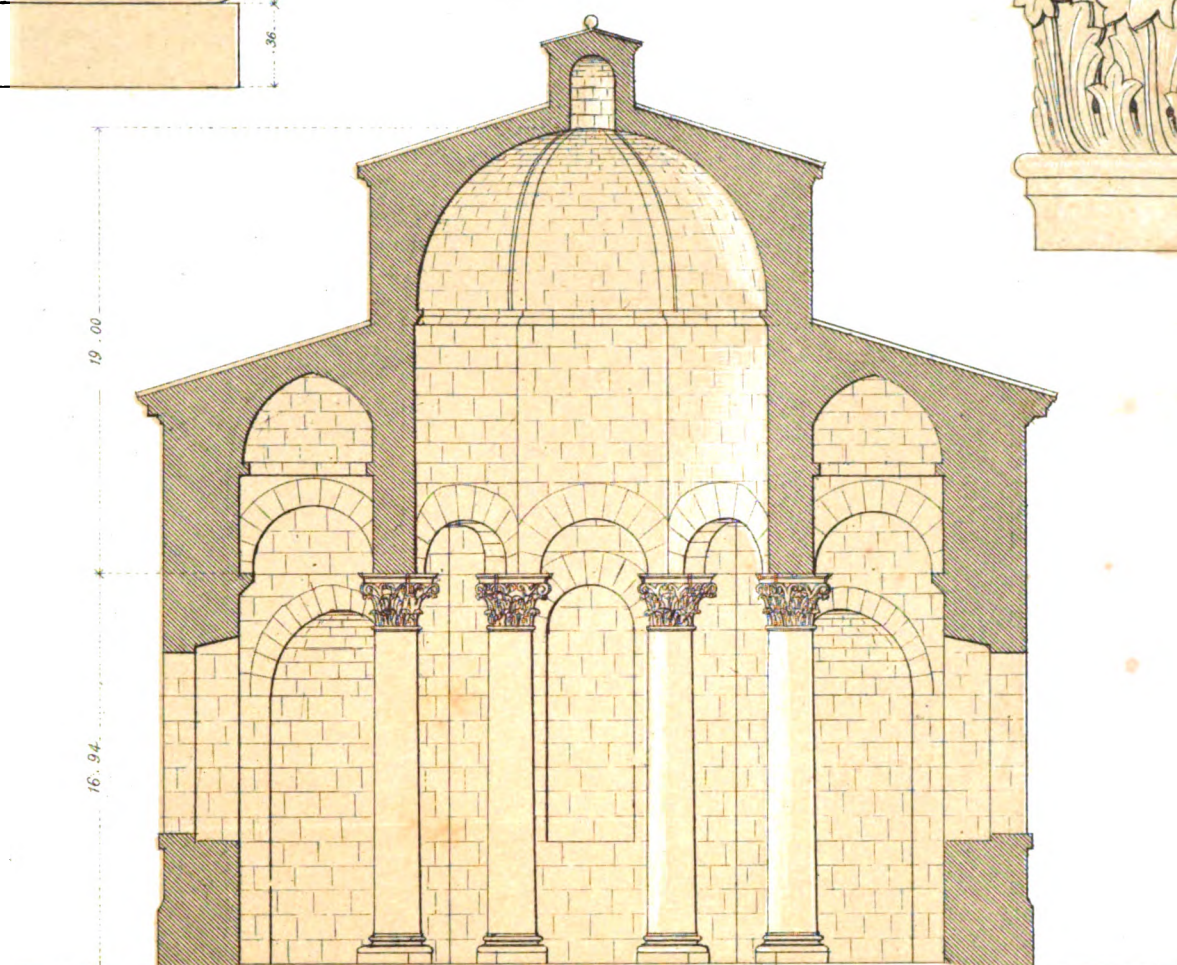
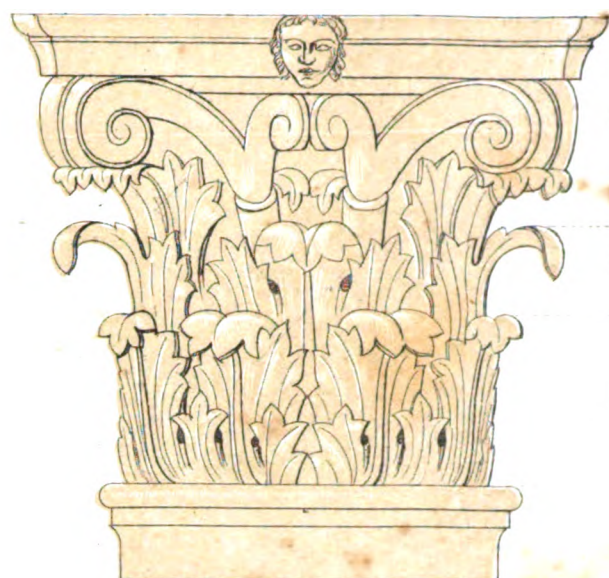
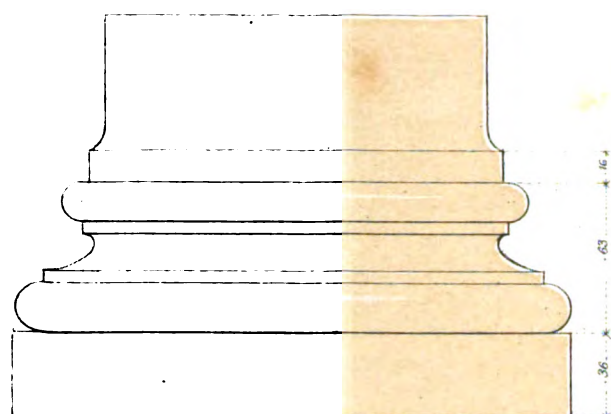
On the right bank of the river Colostre, and not far from the four columns, stands a small temple, the interior of which is ornamented with eight granite columns of the Corinthian order, arranged on an octagonal plan, and united by semicircular arches. The temple is covered by a dome. The bases and capitals of the columns are of white marble, ornamented with acanthus-leaves; there are masks of deities and fauns in the middle of the volutes; these have given rise to the name which the building bears to this day.

The structure which surrounds the columns is built of stone, and has been restored of late years, so that we can learn nothing from it. The form of the temple, as well as the character of the orders, was so arbitrary amongst the Romans, that probably this little building was a souvenir of the Pantheon of Rome, and had in the centre an altar dedicated to the twelve gods, like that preserved in the Museum of the Louvre. It is certain that, in the sculpture of the capitals, there are no traces of Christian emblems.

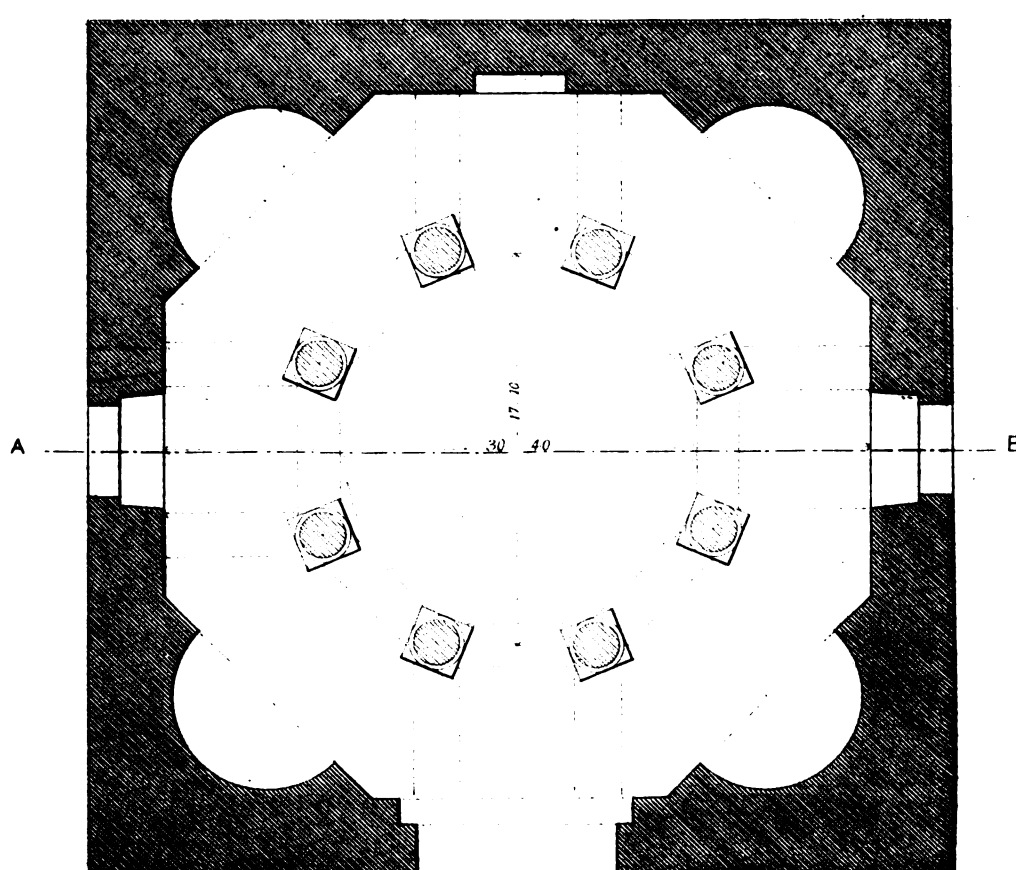
We can determine approximately the period when this edifice was converted into a baptistry. St. Honoratus established himself in the isle of Lerins at the end of the 4th century, and from that place sent his disciples to preach the word of Christ. St. Maximus came at a later period, and the establishments which he founded have protected the remains of ancient Riez. A convent was founded in the vicinity of the Pantheon, and the land upon which it was built is still called "the Field of the Chapter." We may attribute the baptistry to the time of the latter saint.

Baptistries were from the earliest period circular or octagonal in plan: hence this little temple was well adapted to its new destination. The diameter of the building between the

CHURCH AT RIEZ.



SECTION ON LINE A B.



P L A N.

Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 Feet
Day & Son, Lith^{rs} to the Queen

columns is 16 ft. 6 in., the height of the columns 16 ft. 9 in.; the proportion being very much that indicated by various authors for buildings of this description. (See Plate X.) Vitruvius, for instance, recommends, that in a circular temple the internal diameter should be equal to the height of the internal columns.

There is no external ornament to the building. A souvenir of Greek art may be noticed in the sculpture of the capitals. This is an evidence of the influence of the metropolitan city Marseilles, which possessed many small towns that were lost to it, when it helped the Romans against the aborigines. We also find traces of Greek art in another edifice in this district, which we shall describe next in order.

It is to be remarked, that in many ancient towns in this region, there are to be seen ancient baptistries built on a circular plan; these we do not hesitate to affirm are copies of this little Pantheon. We may mention the baptistry of Fréjus, a town not far from Riez, built A.D. 810, by Bishop Riculfe, and that of the church of St. Maurice at Aix, built in 1101: they are both circular, and both have granite columns, but they have not the same marks of antiquity as that of Riez. (See Plate XI.)

THE TEMPLE OF ERNAGINUM (VERNÈGUE).

THE community of Marseilles, in the time of its power, possessed a certain number of towns, almost all colonized by Greeks, which were situated along the coast from Nice as far as the mouth of the Rhone. Many of these colonies, such as Agatha and Antipolis, were celebrated as ports. Amongst them there was a little town, which is mentioned only in the itineraries, but which still possesses a pure Greek edifice, a certain indication of the race that inhabited it.

The small town of Vernègue, situated in a mountainous group which separates the course of the Durance from that of the Rhone, may with certainty be identified as much by the sound of its name as by its position, with the ancient Ernaginum;¹ *Ἐρνάγινα*, which became corrupted into Vernagina, and then into Vernègue. The root *Ern*, which begins the word, comes from the same word in Indo-Germanic, which means solid, strong; whence also comes the name Ernest. According to Orelli, the word *Ern* is also found in the Sabine language. The position of Vernègue confirms this derivation: the village is situated on the summit of a rocky hill, and might form a fortress easy to be defended. In the valley which extends at the foot of the village are the ruins of a temple. The general position accords to such an extent with that of a Greek town, that a traveller suddenly transported to this place, surrounded by olive-trees, might imagine himself to be in some district of Ionia. Here Christianity was established, and hence diffused light through the whole of Provence. There is a temple full of the sentiment of pure Greek art, but little known even in France. Unfortunately, its history rests in obscurity.

The dictionary of Lamartinière, under the word Vernègue, contains the following information:—"There was formerly in this place a fine mausoleum,² with some other monuments and inscriptions of Roman times; it is believed by some to be the Ernaginum of the ancients."

Upon leaving the principal road from Avignon to Aix, at the village of Port Royal, the mountains that enclose the river Durance are soon reached; a distance of three miles is then traversed without coming to any habitation. The country here is exactly like that of Attica: the soil is composed of limestone rocks of a grey tint, enlivened here and there by groves of olive-trees. The presence of vineyards announces the proximity of the village of Vernègue,

¹ The town of Ernaginum is marked in the Peutinger table on the route from Nîmes to Marseilles, to the south of Avignon and north of Arles:—

Nemuso	Glano..... (M. P.) XII
Ugerno..... (M. P.) XV	Fossis Marianis
Arelato..... „ VIII	Calcoria „ XXXIII
Ernagina..... „ VI	Massilio Græcorum „ XXX

² This monument was known to the antiquary Peyre. A drawing of it was found amongst his papers: it was designated there The Sepulchre. The drawing was made when the monument was in a better state of preservation than at present. — See *Inscriptions antiques*, vol. I. MS. No. 1 of the Latin Supplement, B. I.

which is situated on a scarped rock to the left of the road. The castle, situated in the neighbouring valley, and which is called La Maison basse de Vernègue, was probably an ancient monastery. The temple stands in the neighbourhood. It is situated in the centre of a semicircle of rock, cut by the hand of man.

The *podium* still exists entire, and also a great part of the wall of the *cella*, which ends in a pilaster, in front of which stands a Corinthian column. The *cella* is surmounted by a portion of the architrave.

Excavations made by M. Texier in the month of January, 1828, uncovered the whole of the *podium*, and as the ground upon which the temple stands is sloping, the front part of the *cella* was entirely free. He found the base of the *acroterium*, and a cistern which was in the midst of the area. The channel which conveyed the water existed, but was blocked up with rubbish. Within the boundary of the semicircle of rocks he found many stone sarcophagi, evidently of Christian times.

When the Romans had subdued the Salii, who occupied this territory, all the small Greek towns were comprehended in the territory of the second Narbonnaise. Ernaginum remained inhabited until the decline of the Empire, and the remains which are found in the modern village are of much later date than the foundation of the temple. It is not known, with any certainty, to what divinity the temple was dedicated; but an inscription, bearing the words **IOVI TONANTI** only, would lead us to believe that it was dedicated to Jupiter.

The wall of the *cella* stands upon a *podium* (see Plates XI. and XII.), which terminates in two low walls, between which is the staircase.

The total breadth of the *podium* is 26 ft. 4 in. There were four columns in front.

The column that is still standing is two diameters distant from the pilaster. The edifice was a tetrastyle, prostyle, systyle temple.¹

The depth of the *cella* is equal to three times that of the *pronaos*; its breadth is a seventh part shorter than its length. Towards the middle of the *cella*, there are two holes cut in the cornice of the *podium*, which appear to have held a barrier, and a pier of masonry which supported a statue destroyed by the Christians. The *podium* is built of three equal courses; the base moulding is a large reversed cyma. This kind of moulding, which is found in edifices of an early period, is a guide to the date of the temple. The cornice of the *podium* is composed of a *cavetto* above a *scotia*. The course forming the base of the *cella* wall projects a little beyond the face of the *podium*: this peculiarity is to be observed in many of the buildings of Greece; amongst others, in the temple of Jupiter Olympius at Athens.

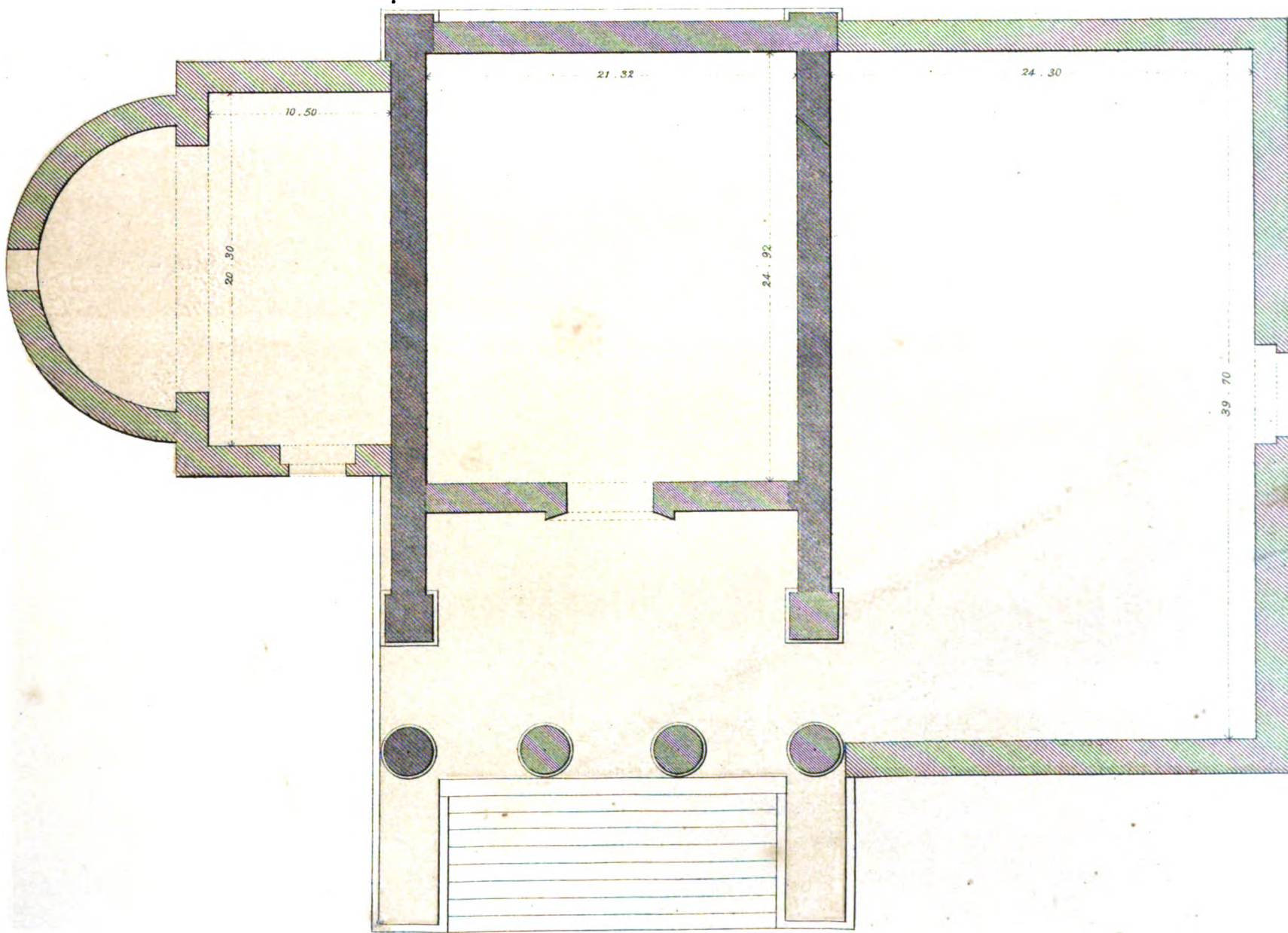
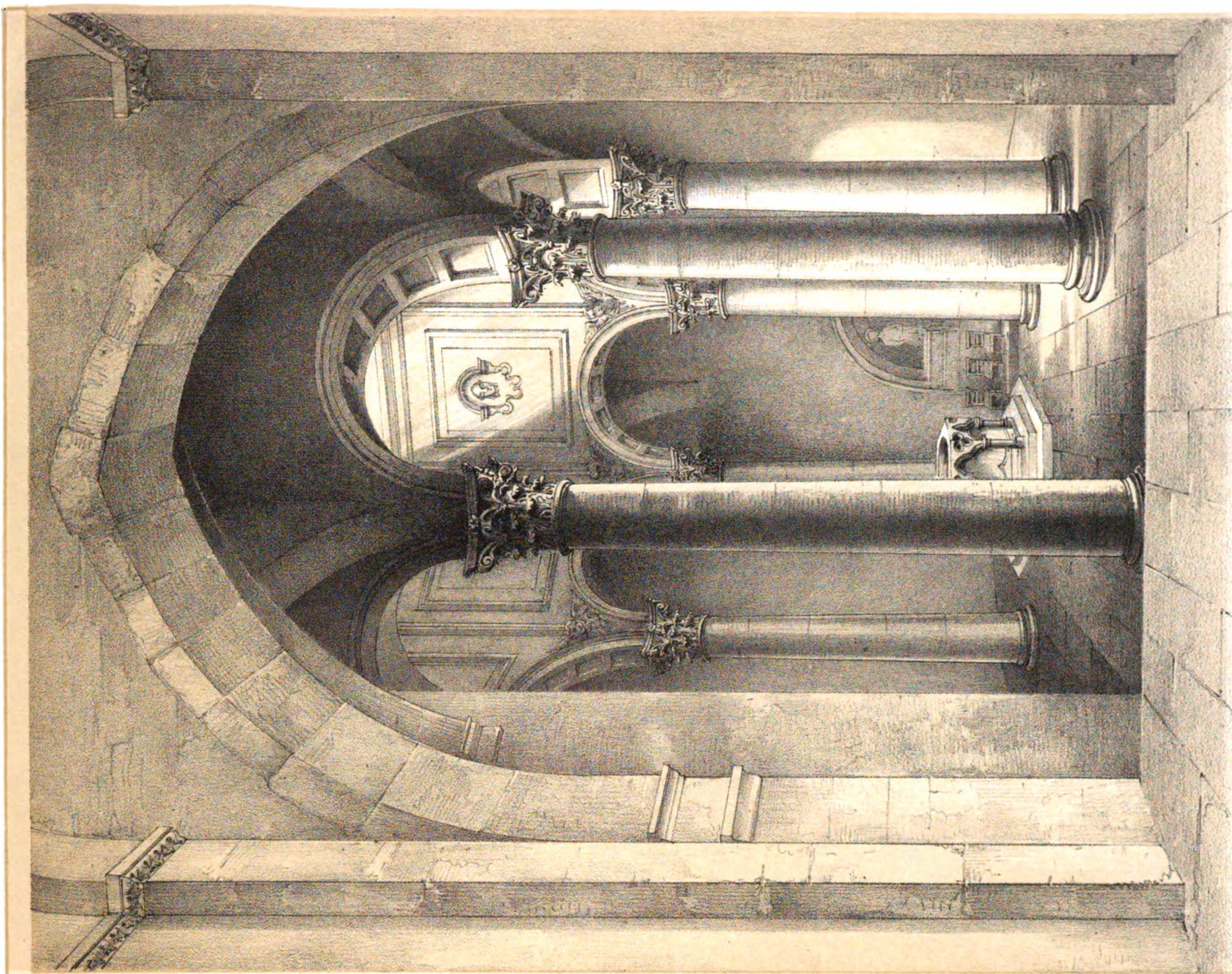
The wall of the *cella* is composed of fifteen courses of limestone, of heights varying from 1 ft. to 1 ft. 6 in., relieved by narrow sinkings at the joints, worked with the greatest nicety, and put together without mortar. It is surmounted by a piece of architrave, ornamented by mouldings on both sides. There were four pilasters at the angles, with Corinthian capitals: one only is *in situ*; but the bases of the others were found built into the wall of the enclosure of the temple. These pilasters were smooth, although the columns were fluted: the bases have the same mouldings as those of the columns.

The column which still remains is in a perfect state of preservation; it affords, more than any other part of the building, evidence of the race who erected this edifice: there is no building in Attica itself upon which the chisel has left a more manifest trace of its origin. The proportions of the entire column, which are excellent, and the foliage of the capital, which seems to have been inspired by that of the monument of Lysicrates, prove that this little building, concealed amongst the mountains of Provence, was the work of a Greek artist of the colony of Massilia. We know that at a certain period Marseilles became celebrated amongst Greek towns, as much for the culture of art as of literature.

The capital is ornamented with acanthus-leaves; the astragal is formed of an enriched bead moulding. There is nothing Roman in the whole of this work: the capital is but small; its height is rather more than the diameter of the column, and the volutes are replaced by *caulicoli* in very good taste, which rest upon the principal leaves.

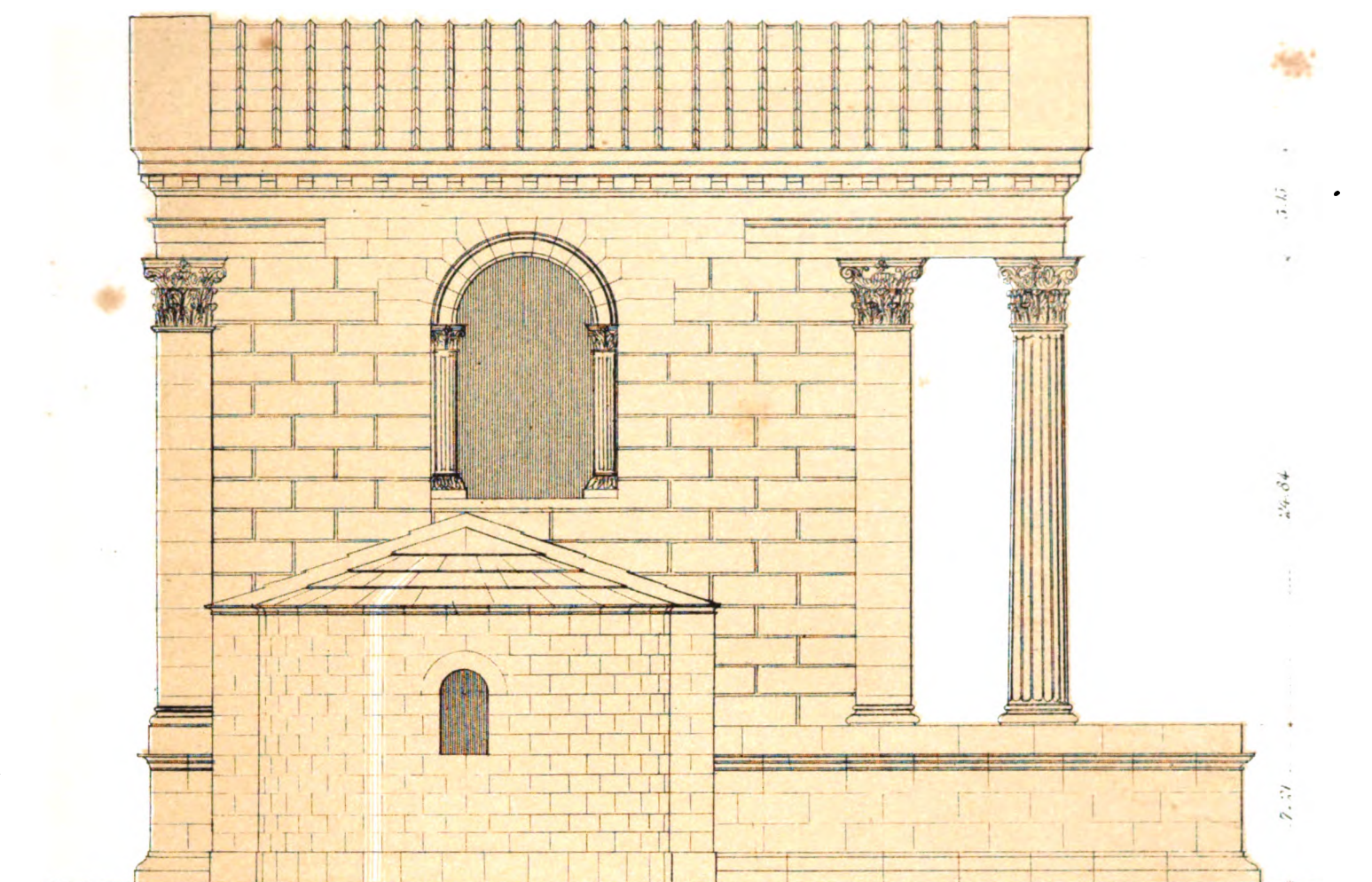
The shaft is composed of five blocks of stone; it has twenty flutes, which die out in the *apophyge*.

¹ Vitruvius, book III. ch. 3. Systyle, — that is to say, having the columns arranged in such a manner that the intercolumniation is only two diameters of the column.

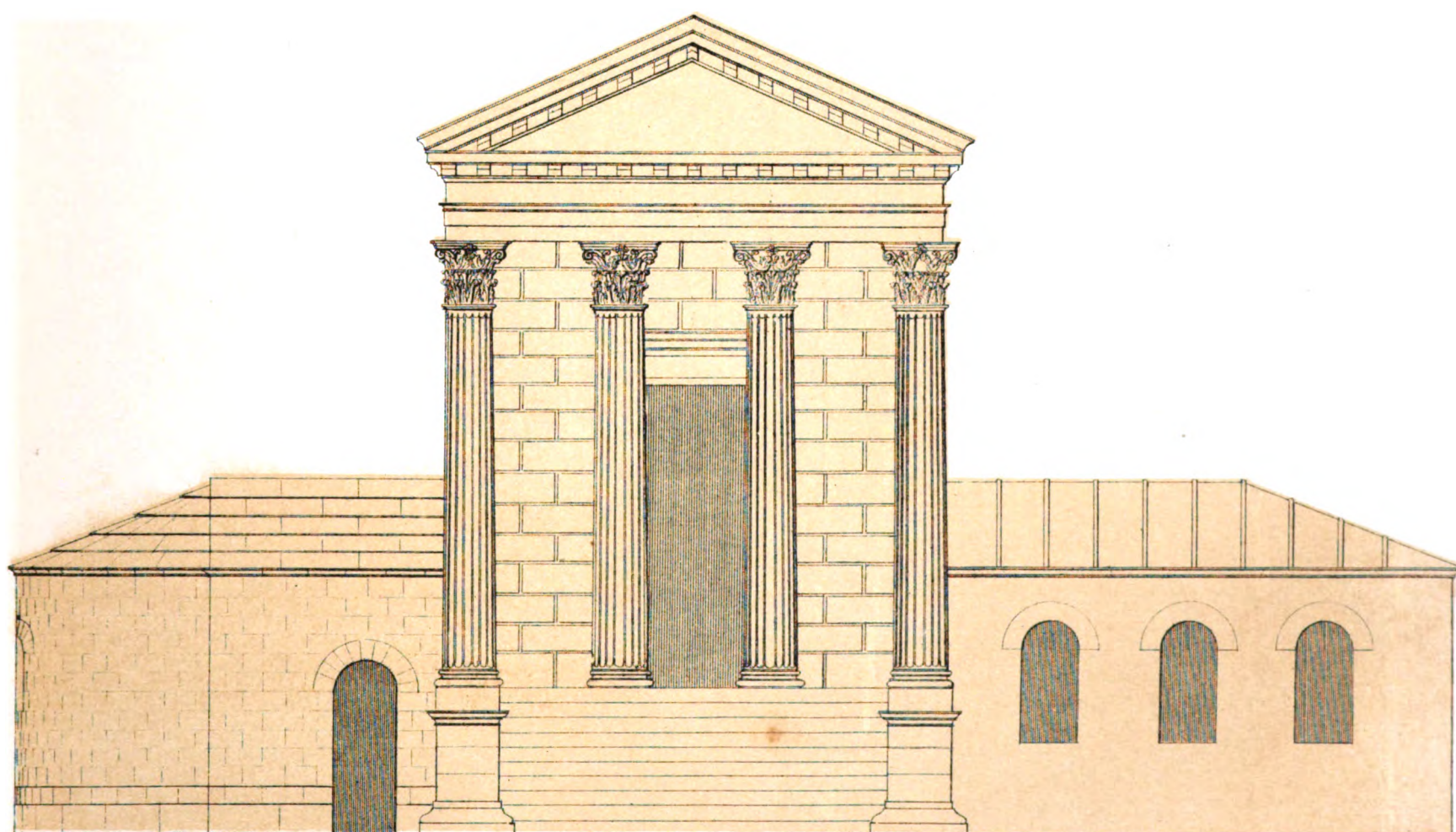


PLAN OF TEMPLE AT VERNEQUE

TEMPLE AT VERNEGVE.



SIDE ELEVATION.



FRONT ELEVATION.

Scale of 10 5 0 10 20 30 Feet

Ed. P. Fournier, direct.

Day & Son, Litho. to the Queen.

C. Tassin, del.

Fig. 2.

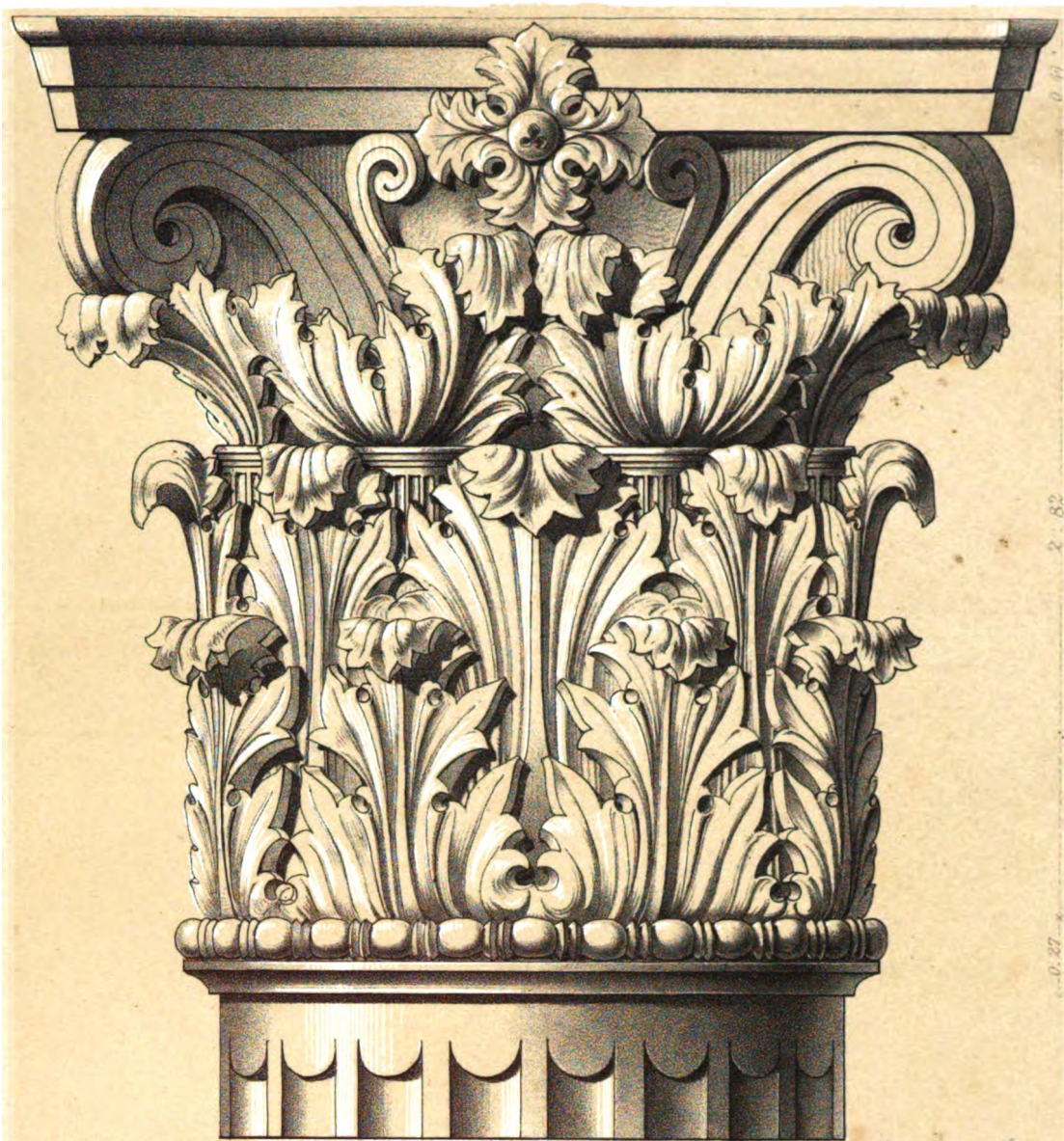


Fig. 1.

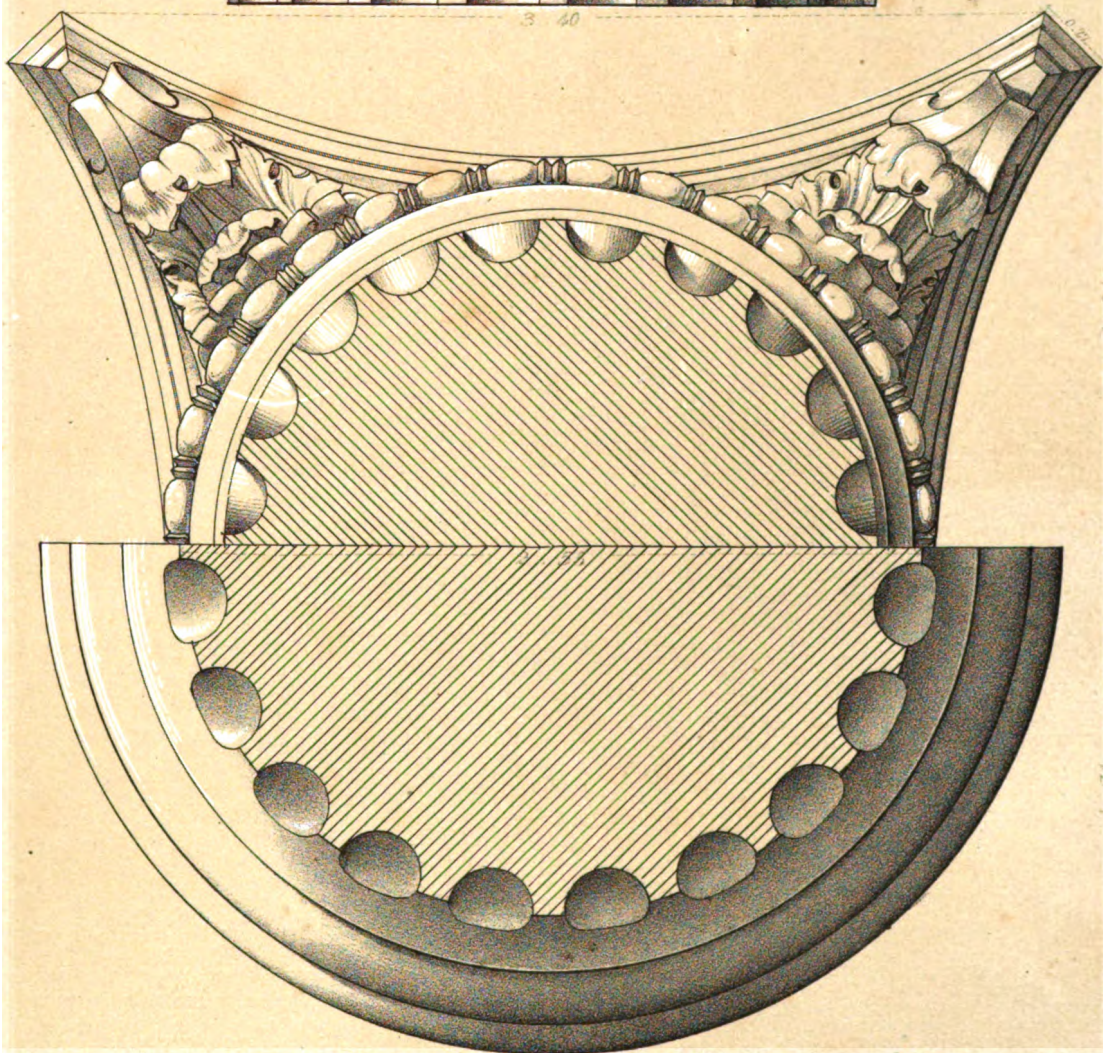
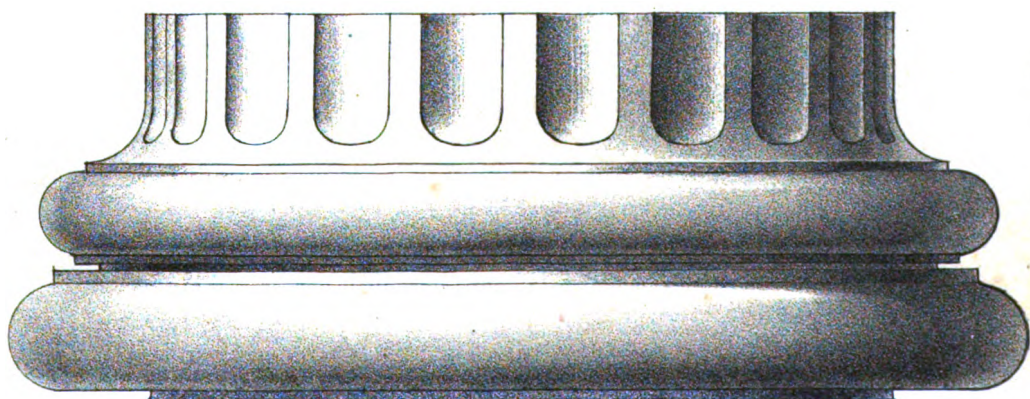


Fig. 3.



The base is very peculiar. Amongst all the Corinthian temples with which we are acquainted, we only know one that at all resembles it; that is the base of the temple of Vesta at Tivoli. These bases are both composed of two large *tori* placed one upon the other, and separated only by a small fillet; in both cases the larger *torus* does not rest upon the stylobate, but is separated from it by a plinth. The capital resembles that at Tivoli, in the absence of the two volutes. Lastly, the mouldings of the *podium* appear to have been copied the one from the other.

There are no remains of the entablature; but it may be safely concluded that the cornices were without modillions, like that of the temple of Vesta at Tivoli. Ancient Tibur was a colony of Argos.

"Fratris Tiburti dictam cognomine gentem,
Catillusque, acerque Coras, Argiva juvenus."¹

And Martial:—

"Tibur in Herculeum migravit nigra Lycoris."²

Ovid³ mentions also that the Argian origin of Tibur was anterior to that of Rome itself.⁴ It is not impossible that Etruscan colonists established themselves near Massilia. Ionia was the cradle of both the Etruscans and Massilians.

Such are the characteristics of this edifice, which has never before, that we are aware of, been illustrated.

At some unknown epoch, but which is comprised between the 5th and 6th centuries, at the time when Theodosius closed the last temples, this edifice was converted into a church. The Abbé Bargès, author of valuable works on Christian antiquities, proves that the Cassianites were established at Marseilles in the first part of the 5th century, a time when that city, illustrious through the sanctity of its bishop and clergy, was yet in its era of splendour; and when the traditions of Greek art, under the nurture of Christianity, produced fine works of sculpture.⁵

In order to adapt this edifice to their worship, the Christians opened a window in the side of the cella: from this work we see that the sentiment of art was not entirely obliterated. The window had a semicircular archivolt resting upon two small fluted pilasters, the capitals of which are copied from those of the large pilasters. This alteration proves that there is no doubt but that the cella of the temple was quite dark, and to a certain extent solves the question regarding the mode in which temples were lighted, to which we have alluded in the description of that of Ancyra.⁶

On the right side of the temple has been added a chapel, consisting of a square room, terminated by a semicircular apse, covered with stone tiles, which give the exterior the form of a *tholus*. On the left face was a large quadrilateral apartment, serving no doubt as a sacristy, and an apartment for the guardian of the church: the sacred vessels were placed here. The *posticum* does not appear to have been altered in order to make an apse.

The façade of the temple is exactly in the same state that it was in pagan times.

It was doubtless during the Christian period that the circular enclosure was converted into a cemetery (*κοιμητήριον*, the place of sleep), for pagan burial-grounds were far removed from sacred places.

This building then is another remarkable work of art that Christianity has preserved from destruction.

¹ Virgil, *Æneid*, book vii. 671.

² Book iv. epig. LXII. 1.

³ *Amor.*, book III. eleg. vi. 43.

⁴ Tiburtes quoque originem multo ante urbem Romam

habent.—Pliny, *Nat. Hist.*, book xvi. ch. 44.

⁵ The Abbé Bargès, professor at the Sorbonne, *Notice sur un Autel chrétien antique*, etc. Paris, 1861. 4to.

⁶ See pp. 90-91.

THE CHURCH OF SAINT PETER AT AURIOL.

ALL the churches which remain in the valley of the Rhone have not been preserved with the same care as those which we are about to describe. Some of them having fallen into decay, have been pulled down and replaced by churches or oratories; but this fact supports what we have before stated—that the first buildings for Christian worship were almost invariably erected upon the sites of ancient temples.

The Abbé Bargès has collected several particulars relating to an ancient church which existed in the neighbourhood of the town of Auriol, in the valley of the Rhone, from the foundation of which he dug up a very remarkable Christian altar.¹

This church was dedicated to the Apostle St. Peter, and, according to the tradition of the country, belonged to the first ages of Christianity. It was situated in a locality which, according to all appearance, was the centre of the primitive population of Auriol, long before the establishment of the Christian religion in that country. This fact is attested by the discovery of medals of the early part of the Empire, and of a Latin epitaph, on the site of the church, and of the ruins of a Roman villa in the vicinity.

The simplicity of the plan and the style of architecture both denoted the high antiquity of this edifice.

The façade of the church faced the west; its apse was to the east. A round-arched door situated in the centre of the façade gave admission to the temple, which had only a nave without aisles, about 83 feet long by 28 feet wide. The interior had a plain semicircular vault, recalling the church in form of a coffer mentioned by the patriarch of Constantinople.²

The east end of the church was semicircular, built of ashlar and ornamented with round-arched panels upon the surface of the wall. The side walls of the nave were quite plain.

At the end of the nave and under the apse was a crypt, with two columns of white marble sustaining the vault.

In the wall to the right a kind of niche (credence) was cut, which originally was used for the réception of vessels necessary for worship.³

During the excavations made for the purpose of obtaining the lowest stones of this ancient church, a marble altar in an extremely primitive style was found, which might be a work of the 5th or 6th century. This was a square table lightly worked on the surface. The Labarum, with the monogram of Jesus Christ, was carved in the thickness of the stone, and on either side figures of the twelve Apostles under the symbolical form of twelve doves. On each side of the Labarum were placed the Λ and Ω , showing that the altar had been executed before the separation of the Greek and Latin Churches.

On the smaller side of the altar is a bas-relief representing a vase, from which proceed vine-branches representing the Holy Eucharist.⁴

But what added considerably to the interest of the altar discovered by the Abbé Bargès was the fact that the top of the slab was covered with names inscribed in cursive characters, traced with a steel point. There is no doubt but that these names, written in haste, were those of pilgrims who had come from far to pay their devotions at this church and to honour the relics that were placed there. Amongst these names there are some that belonged to persons of Teutonic origin. The inscription upon the left of the field reads thus:—

✠ *Keleberto A.*
Magnakiocil
De Arguto Kamaldus
Godbrasmo Pomia
Stefanus

These appear to the Abbé Bargès to be the names of pilgrims.

¹ *Notice sur un Autel antique trouvé à Auriol.* By Abbé Bargès.

² See p. 51.

³ We refer the reader for a more complete description of this interesting church to the work of the Abbé Bargès.

⁴ See Plate of Inscriptions.

In another part of the field, beneath the former, we read:—

✠ *Rege Karlo*
Bysarda
Ardradus
Leodda
Eldradus
Adalsinda

This custom of inscribing names upon celebrated monuments is one of great antiquity, and has been especially preserved amongst Christians; in the catacombs of Rome are many inscriptions traced by the hands of the *Grafitti*, written by visitors to the places sanctified by the sepulture of martyrs.

The Abbé Bargès regards these inscriptions as belonging to the period comprised between the 7th and 10th centuries, which makes them much older than the construction of the church of St. Peter.¹

THE TEMPLE OF AUGUSTUS AT VIENNE, CONVERTED INTO A CHURCH UNDER THE TITLE OF NOTRE-DAME-DE-VIE.

THE town of Vienne, in Dauphiny, the capital of the Allobroges, became in the first period of the Empire one of the most beautiful towns of the Lyonnaise.

The ruins that still remain are evidences of the beauty of its public buildings. Situated upon the scarp slopes of a mountain which looks down upon the course of the Rhone, they were sustained by solid foundations, which filled up the inequalities of the soil from the level of the river Gère up to the summit of the rock of the citadel. The temple of Mars towered above all, so that the general *coup d'œil* was extremely imposing.

Some of the foundations situated above the citadel are supposed to have been those of the terraces of the palace belonging to those emperors who for a time resided here. Vitellius lived here and was warned by a presage of his approaching fate. Valentinian II. was strangled here A.D. 392, by Arbogastus, a Gaulish officer. The palace was burnt in the time of St. Mammertius, and in the 17th century was converted into a Capuchin convent.

In the lower part of the town were other public edifices, such as the Basilica, the Prætorium, and the Theatre.

The temple of Augustus, which still remains entire, doubtless formed part of the Forum, like the temple of the Princes of Youth, now the *Maison carrée* at Nîmes.

In the last century the original destination of this edifice was unknown, so little were people versed in the history of ancient buildings. Schneyder, a French architect, not only proved that it was a temple, but after long and patient investigation, he was enabled to restore and decipher the inscription on the façade, from the holes by means of which the bronze letters had been fastened. The following inscription was the result of his examination:—

CON · SEN · DIVO · AVGVSTO · OPTIMO · MAXIMO ·
 ET DIVAE AVGVSTAE

This shows that this temple, like that of Ancyra, was dedicated to the deified Augustus. It is curious to find at the extremities of the then civilized world two edifices raised to the same emperor, which have both become Christian churches. The name of Rome, which was always associated with that of Augustus in the temples erected during the life of the emperor, not being found upon that of Vienne, it may be concluded that it was dedicated in the reign of Tiberius. We know that at no epoch of history did the adulation of towns

¹ See *Mémoire sur l'Autel de l'Eglise de Minerve*, by Edmond Le Blant. Svo. Paris, 1860.

² *Monuments romains de Vienne*. By Vietti. In folio.



It is calumnious to the Christian religion to assume that it was the enemy of the fine arts. The civil life of the Romans was accepted in every respect by the first Christians. There is not in the writings of the Apostles a single word against the literature, the arts, or the poetry of the pagans, and the Fathers of the Church condemned those works only which tended to corrupt public and private morality. The *chefs-d'œuvre* of antiquity were as much admired by Christians as by pagans, and the statues of the gods, deprived, it is true, of their religious character, were sought for by emperors and patricians for the purpose of adorning their palaces. The materials of which the temples were constructed were certainly used for building churches, but that was because the churches were erected in haste.

If many temples were demolished, it was on account of some popular emotion, which soon subsided.

The amphitheatres in which Christians had been thrown to wild beasts were allowed to exist after the combats had been abolished. The theatres in which pagans ridiculed the Christian religion still continued to serve as places of popular assembly.¹

It is a mistake to apply the term Christian architecture to any particular style exclusively. Every Christian nation had its own mode of expressing its faith, and the nature of its ritual in the plans and decorations of its ecclesiastical edifices. The Byzantines retained to the last some of the traditions of the classical school of art, yet they produced a style of architecture different from all others, and one that was distinctively and emphatically Christian.

¹ In the theatre of Ephesus there was a performance in which the mysteries of Christianity were travestied, in order to excite the ridicule of the populace. An actor, named Porphyry, played the part of a neophyte; a bishop made his appearance to administer baptism, with pantomimic gestures; a vessel was brought, into which the neophyte descended; the false bishop approached, and, according to the Christian rule,

pronounced the words: "I baptize thee in the name of the Father, of the Son, and of the Holy Ghost." At these words Porphyry felt himself suddenly enlightened, and declared himself a Christian. This declaration procured him the crown of martyrdom. Such is the legend of St. Porphyry. — See *Menologium Græcorum jussu Basilii Imperatoris græcè olim editum*. Pars I. p. 165. Folio.

MOSAIC PAVEMENTS.



THE taste for pavements in mosaic which prevailed amongst the Romans in the century before the Christian era, became a passion in succeeding centuries, as the numerous pavements dug up amongst the ruins of ancient towns in Europe, Asia, and Africa, clearly show. But in the times of pagan Rome, mosaic pictures and wall-decorations were but little employed. The Byzantines adopted and propagated this mode of decoration, which became, so to speak, exclusively a Christian art. The first churches were decorated with it in profusion; and so many magnificent fragments of pictures in mosaic have been preserved to our days, that in order to give an adequate idea of their number and variety, it would be necessary to devote a book specially to them.

In the present chapter, we have to speak of some mosaic pavements that date only from the period of the transition,—that is to say, that are works of the 2nd or 3rd century. Many mosaics, exclusively of a Christian character, which appear to have been decorations of churches, have been discovered in the ancient towns of the three continents. In Africa, Carthage has afforded several beautiful examples: a church near Orleansville, in Cæsarian Mauritania, was ornamented by a mosaic executed by Bishop Januarius. Ancient Gaul was rich in monuments of this kind.

We give two examples of mosaics discovered at Nîmes: the first, executed with cubes of marble, black and white, represents the enclosure of a fortified town, and the drawing much resembles fortifications dating from the 2nd to the 5th century, which still exist. The field of the mosaic represents the enclosure of a town, and the border is composed of a row of embattled towers, which represent the rampart of the *mœnium*; the smaller towers belong to the *agger*. This mosaic is carefully executed, and is in a perfect state of preservation. (See Plate XV.)

Usually, ancient mosaics were formed with natural stones; the introduction of coloured enamels on glass dates only from Byzantine times. These materials were employed in preference to pictures upon walls and vaults.

The second example, also discovered at Nîmes, represents a subject that requires a longer explanation. The ornaments on it differ from those on all other works of this kind. The design consists of a large square, in the midst of which is a rose, and round which is represented a portico, with circular arches, with a symbol in each,—sometimes a vase, sometimes a bird or a fish. (See Plate XV.)

In the centre of each side is a larger arcade projecting beyond the margin: this must have formed the pavement of a niche. The picture in the centre represents two horned and winged monsters apparently disputing for the possession of a dove, which bears a cross on its breast. These symbols belong to a sect of heretical Christians of the period of transition from paganism to Christianity, when the minds of people were imbued with belief in supernatural beings.

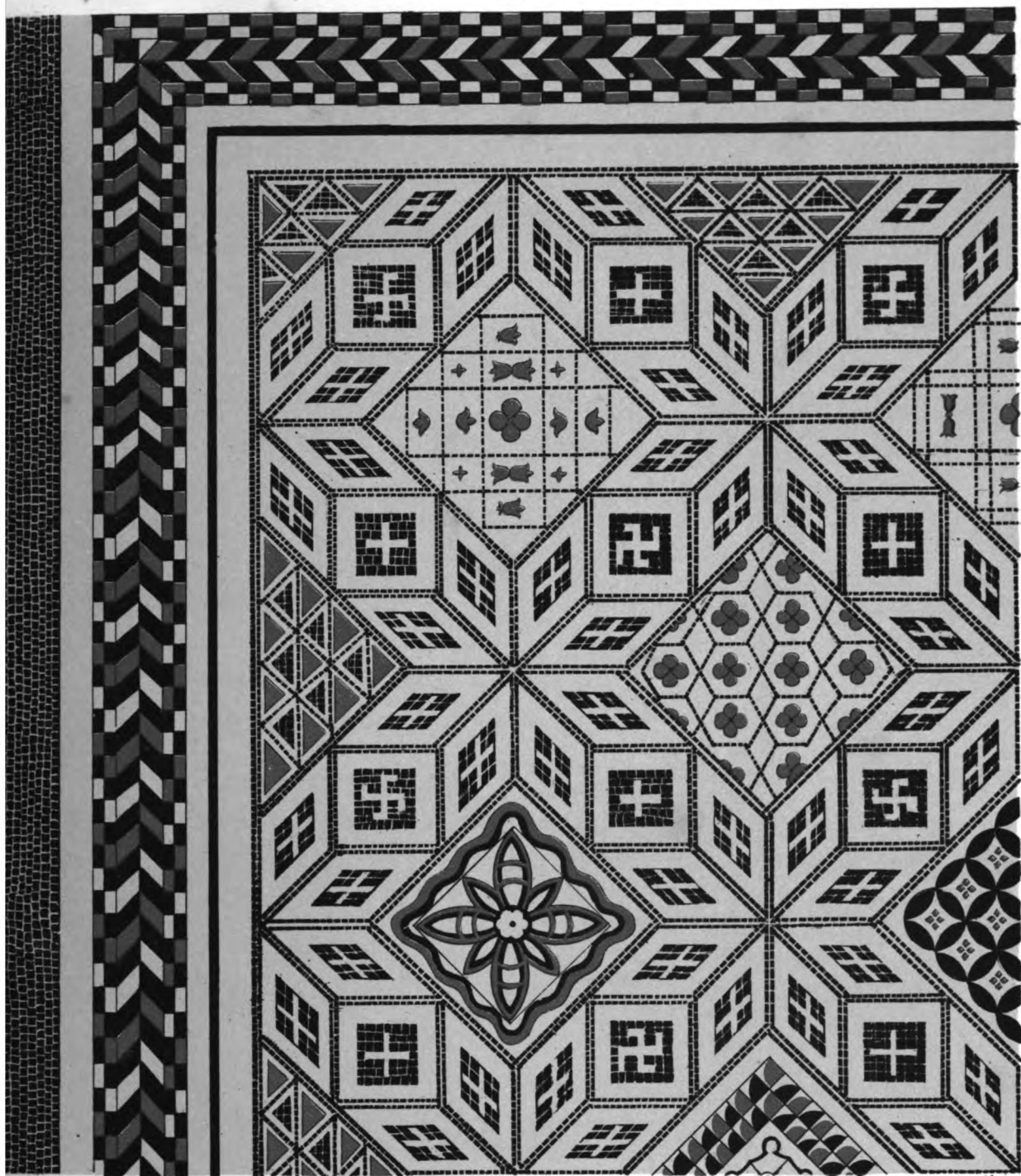


Fig. 1.

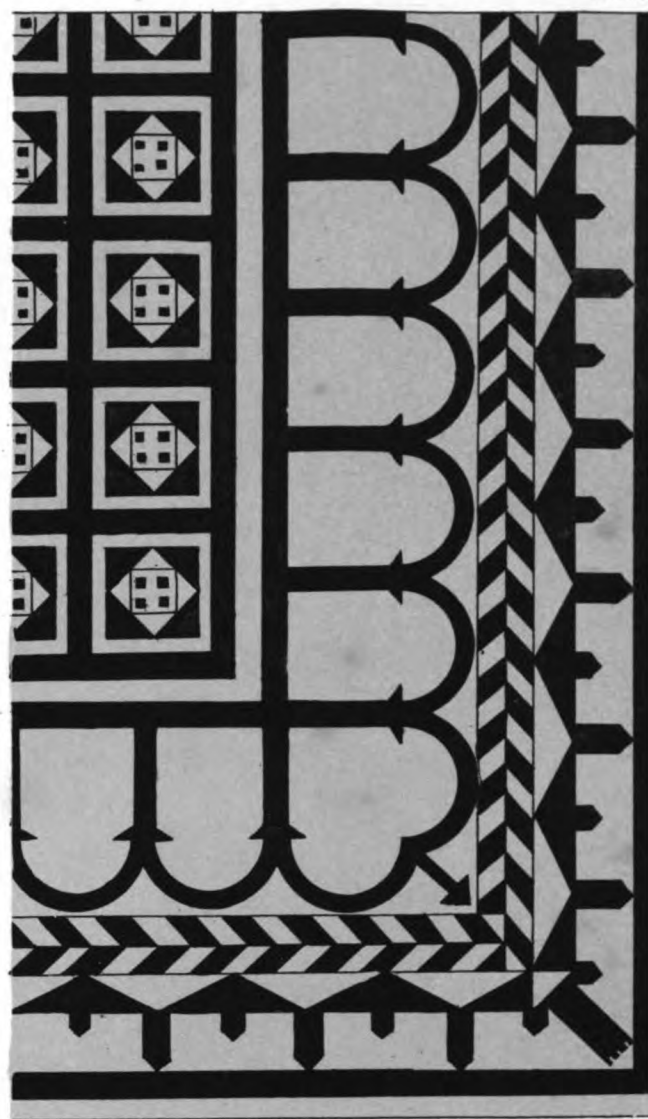


Fig. 3.

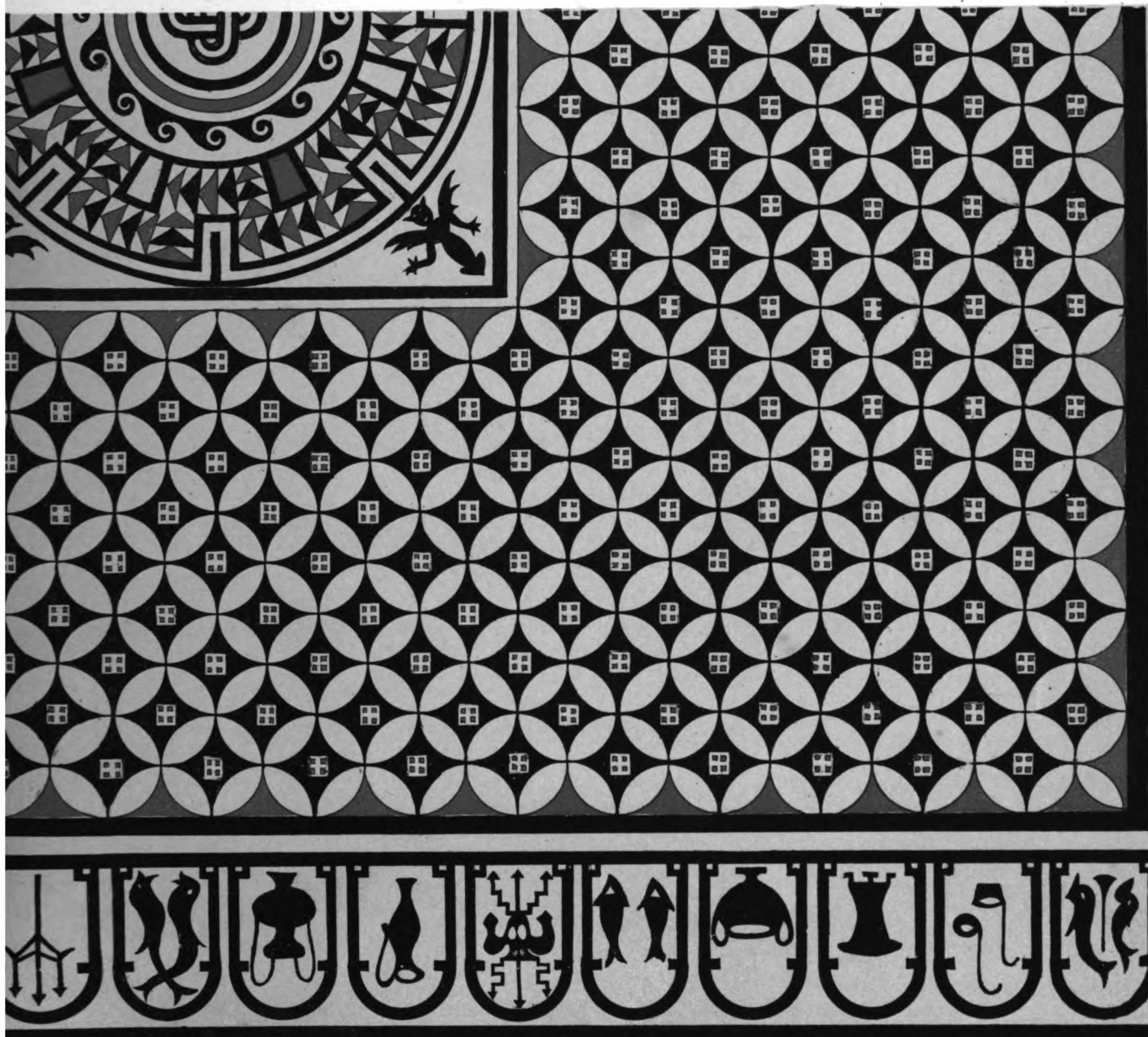
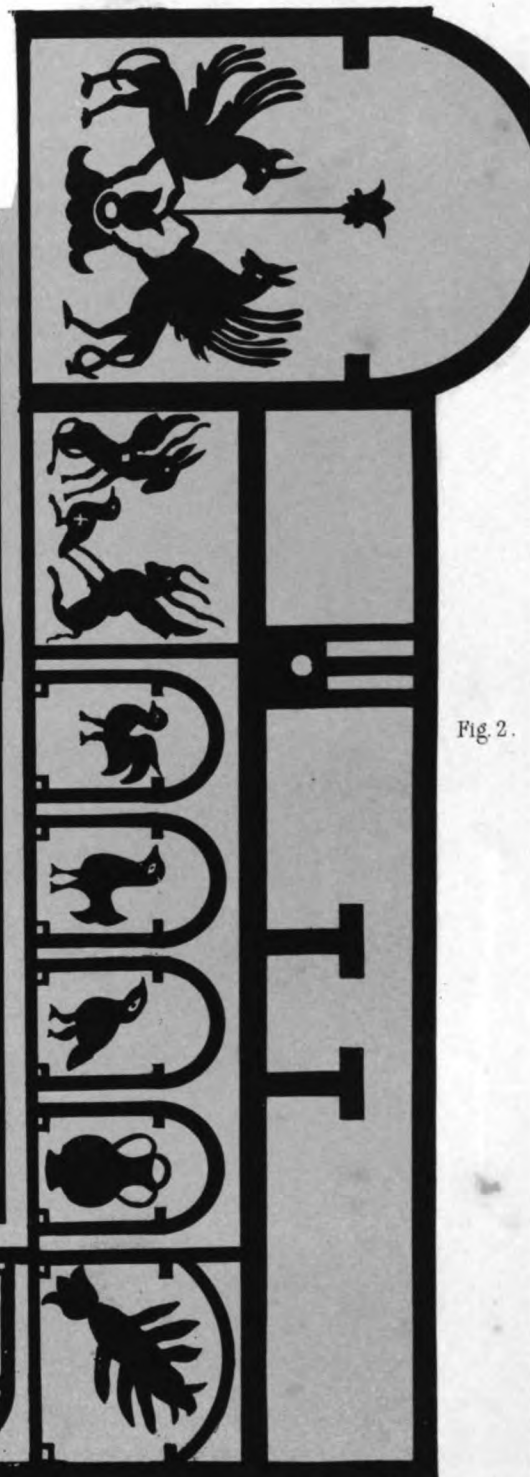


Fig. 2.



Pullan direx*

Day & Son, Lithog^{rs} to the Queen.

C. Texier, del^t

The most celebrated of the sects of those times was that of the Gnostics. The faith of these sectarians in amulets was extreme. It is astonishing how many engraved stones bearing Gnostic emblems are dug up in various places. This superstition of Eastern nations extended even to Gaul. An author who has written on ancient coins as illustrating the progress of Christianity,¹ gives an interesting notice of the different early sects, and gives several representations of engraved stones with Gnostic symbols. It is chiefly from the information collected by this antiquary that we are induced to consider this mosaic a relic of the Gnostics, probably the pavement of one of their places of assembly.

At the time that Christianity was revealed to the world, pagan society was more than ever delivered over to the superstition of Magism, which had been introduced into the Roman territory by Oriental sects. The followers of this school, instead of being disquieted at the spread of the new religion, imagined they could turn the doctrines of revelation to their own profit. It was against them chiefly that St. Paul strove during his sojourn at Ephesus; they had dared to adopt the ceremony of Christian baptism, and to introduce it amongst their other rites; this was a time of danger for the new faith, which the Apostles and their disciples perceived and tried to remedy.²

We know that in apostolic times many *soi-disant* Christians openly practised magic; the most celebrated of these was Simon the magician. The preaching of a spiritualist named Helen also troubled the faithful; she propagated a belief in a sort of transmigration of souls, and stated that she herself had come to earth a second time.

Different sects arose, which took the names of their founders: the Nicholaites, for instance, infected the church of Pergamus: Nicholas, their chief, thought that pleasure was the end and aim of existence, and his doctrine tended to the subversion of matrimony; he also went so far as to eat the meats offered to idols, and finally, he admitted numerous subaltern divinities, to which he gave strange names.

Basilidus, a native of Alexandria, surpassed his predecessors in the extravagance of his doctrines, which were kept secret by his disciples, who professed the utmost contempt for all other Christians.

Saturnellus, who lived in the time of Hadrian, introduced amongst his disciples the doctrine of the two great principles which he derived from the Magi, and which form the ground for the belief of the Manichæans. He taught that the world was created by the Father, with the help of seven angels, and that the angels formed two races of men, the one good and the other wicked.

There was also the sect of the Carpocratians, who preached openly the transmigration of souls, and taught that happiness was achieved by obedience to all the passions; that opposition to their influence was punished by transmigration of the soul into another body, but that those who obeyed were made angels.

During the second half of the second century arose the Valentinians, whose doctrine was based upon the Gospel of St. John, intermingled with Pythagorean tenets on the metempsychosis. They propagated the belief that man was composed of three distinct parts,—spiritual, animal, and carnal: they taught their disciples to trample under foot all the principles of moral law, to neglect the ties of family and of marriage, and to eat the offerings to idols.

The Valentinians enjoined the utmost secrecy upon their disciples. Their assemblies were held in closed apartments, and in profound silence. The Fathers of the Church have strongly anathematized their principles; but as our information with regard to Gnostic doctrines is gained only from the writings of the orthodox, it is possible the picture may be too highly coloured.

The mosaics which we give appear to us to have belonged to a hall of assembly of these last-mentioned heretics of the 2nd century.

We see in the central niche, which was without doubt the place of the Chief of the mysteries, a picture representing a dove, with a white cross on its wing, representing the human being, between two horned and winged creatures,—the spirits of good and evil,

¹ *An Essay on Ancient Coins, as illustrating the progress of Christianity in the early ages.* By the Rev. R. Walsh. London, 1830. 8vo.

² 1 Tim. vi. 20.

which appear to be fighting for the possession of it. The other compartments have various emblems, such as birds, the trident of Neptune, vases, dolphins, which may represent the various stations of the neophyte at various epochs of his life. We see pagan emblems side by side with those that belong to Christianity.

The mosaic is unfortunately incomplete, but such as it is we cannot but regard it as a work belonging to the time of transition, when Christianity had not altogether freed itself from pagan superstition.



ST SOPHIA'S, TREBIZOND.

Plate XVI.



R.P. Pullan direct.

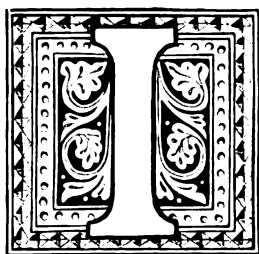
Day & Son Litho^{rs} to the Queen.

C. Texier, del^t

MOSAIC PAVEMENTS.

THESSALONICA.

THESSALONICA.



It is sometimes said that the existence of a town depends more upon its commercial prosperity than its political power. This is true in the case of Thessalonica, which ranks amongst the first cities of the East, in spite of the numerous vicissitudes it has undergone during a period of fifteen centuries. Under the Romans it was reduced from the rank of the capital of Macedonia to that of a simple provincial town subject to Roman prætors. In Byzantine times it was again made the capital and raised to a very prosperous condition; but towards the end of the Eastern empire it became subject to the attacks of the Saracens and of the Normans, and finally fell into the power of the followers of Mahomet, who deprived it of its character of a Christian town, turned its churches into mosques, and reduced its Greek population to the condition of rayahs. Notwithstanding these events, it still retains numerous traces of its once flourishing condition. Owing to its fortunate position as the centre of the commerce of Macedonia, Thessalonica has always been one of the most prosperous towns of the Ottoman empire. "It is one of the most venerable towns in the East," says a modern writer.¹ Notwithstanding the havoc caused by war and fire, it contains so many works of art that there is no city in the East, with the exception of Athens, that can be compared with it. Our opinion in this respect is that of all travellers who since the time of Paul Lucas have visited it; amongst whom Pococke, Clarke, Leake, and Cousinéry devoted much time to the study of those interesting edifices which give it a claim to the title of the Christian Athens. In other towns that fell into the hands of the Sultans, Christian churches that were turned into mosques underwent great alteration. Here the destructive zeal of the Mussulman seems to have abated; and though everywhere else he effaced the figures of saints, at Thessalonica he respected and preserved them. The town may pride itself upon having twice resisted the attacks of iconoclasts.

Some time ago, the Abbé Belley collected materials for a history of Thessalonica. Tafel making use of these as a basis, has published a useful volume, in which is to be found all that has been written about the history of Thessalonica and its monuments.² But as the extracts in this book are in six various languages, its contents are accessible to but few. Tafel had never been at Thessalonica, or he would without doubt have corrected the mistakes of his predecessors, who, struck with the solid manner in which the principal churches are erected, have not hesitated to attribute their construction to the Romans, and have considered them to be ancient pagan temples.

Although much has been written about these edifices during the last hundred years, we may safely assert that the buildings of Thessalonica are almost unknown to the archaeological world. We hope to be able to correct some of the errors of our predecessors, who did not carry to their examination of these churches a knowledge of architectural style and construction, or they would not have attributed to the Romans the execution of those edifices which were manifestly reared by Christian hands.

¹ Félix de Beaujour, *Voyage militaire dans l'Empire ottoman*, 1829, vol. i. p. 200.

² *De Thessa'onicâ ejusque agro Dissertatio geographica*. Script. Th. Luc. Tafel. Berolini, 1839. 8vo.

We give an outline only of the history of Thessalonica, leaving to others the task of filling it up. A description of the triumphal arch supposed to have been erected by Constantine ought perhaps to be included in a work of this description. But the churches have formed the chief object of our studies. The drawings and descriptions which we place before our readers are the results of two journeys made at different periods by two persons accustomed to the observation and practice of architecture, and therefore we think they may be considered as affording sufficient authority for the correction of those errors to which we have alluded.

A few fragments of inscriptions have been our guides in the obscurity that surrounds the history of the buildings of Thessalonica, but we have been generally guided, in attributing dates, by the style of construction and ornamentation, and the character of the plans, which in most cases leave no doubt about the period to which the buildings belong.

THE ORIGIN OF THESSALONICA.

It may be broadly affirmed that the Greeks never chose a site for a city unless there was near it a hill or rocky eminence, upon which was erected an acropolis for the defence of the town and for the shelter of the inhabitants during war. At Thessalonica the town was from the first protected by a castle situated upon a hill, at the foot of which some Thracian fishermen built a village, which they called Halia,¹ because it was situated on the sea-shore.

According to Scylax and other historians,² Halia was not of Greek origin. The population of this part of the country was composed of colonists from all nations; of the Bebryci from the borders of the Strymon, the Brygi, and many other tribes.

Hot springs, which abound to such a degree in the East, issued from the ground near the territory of Halia. On account of this circumstance, when the Greeks arrived there, they changed its name to that of Therma. These springs have been noticed by many travellers. Pococke places them four miles from the modern town, on the road to Pallene. "There are baths the water of which is only tepid, and which appear to contain sulphur and salt." It was these baths without doubt which gave to ancient Thessalonica the name of Therma, and to the neighbouring gulf the name of the Thermaic Gulf.

This name marks the second period of Thessalonica.³

Tzetzes, in his *Chiliades*, recounts the origin of Thessalonica in the following terms; he had doubtless under his eyes some documents now lost (Stephen of Byzantium cites the historian Lucillus, who had written a book upon Thessalonica).

"This celebrated town was at first a village, called Therma, and to the present day the Sea of Thessalonica is called the Thermaic Gulf. This town was built by Cassander, the son-in-law of Philip, who called it Thessalonica, from his wife Thessalonica, daughter of the deceased Philip; he built Cassandria, to which he gave his own name. Others say that Philip built Thessalonica, and gave it the name of his beloved daughter Thessalonica, as we have said. Others say that it is in memory of a victory that he obtained over the Thessalians."

Stephen of Byzantium adopted the latter tradition.

The name Therma appears in history for the first time in the recital of the expedition of Xerxes against Greece by Herodotus. The Persian monarch made this town his centre of operations, and gave his sea forces orders to pass Mount Athos and assemble in the Thermaic gulf, to anchor before the town of Therma. Xerxes remained there some time and took possession of the flat territory which surrounds the town, and which is watered by the rivers Axios and Gallicus. Beyond the town was a marshy plain, which still exists. According to a tradition related by Herodotus,⁴ Thessaly was formerly a large lake closed in on all sides by mountains. The town of Therma in the time of Xerxes extended on the plain at the foot of the castle, occupying about the same extent of ground as the modern town; but the lower part had not been fortified. During the expedition of Xerxes intrenchments were raised.

¹ Stephen of Byzantium, v. *Thessalonica*.

² Scylax, p. 202.

³ See *Pococke's Travels*.

⁴ Book vii. 129.

Thessaly had been under the Persian rule before the arrival of Xerxes; it was subdued by Megabyzus in the year 514 B.C., and afterwards by Mardonius in the year 492 B.C. Writers give no account of the state of Macedonia at these periods.

After the expedition of Xerxes, Therma fell again into the possession of the kings of Macedonia. Cassander, son of Antigonus, made it a more important place by removing to it the inhabitants of neighbouring towns, especially those of Chalestra, which was situated between Therma and the mouth of the river Axios, and of Ænea, a small town upon the east bank of the river, said to have been founded by Æneas after his flight from Troy. This happened in the year 315 B.C.

No town founded by the Macedonian princes was more favourably situated for commercial purposes; yet until the time of Constantine it had no artificial harbour. A sure anchorage in the bay sufficed for the security of the Greek and Roman fleets, as it does now for trading vessels and ships of war, for the port constructed by Constantine has long been destroyed. Constantine, when in search of a favourable site for a new capital, chose Thessalonica, A.D. 326, and according to Cedrenus he spent two years there, and built churches, baths, aqueducts, and a harbour; but an epidemic having broken out, he abandoned his project and directed his course towards Chalcedon.¹ Zosimus² gives full particulars relating to the construction of the harbour:—"Constantine collected at Thessalonica the Goths who had become his prisoners, and employed them in the construction of a port, which did not exist before. He immediately made preparations to carry on war against Licinius; he caused two hundred vessels of thirty oars to be constructed, and more than two thousand store boats; his infantry consisted of a hundred and twenty thousand men, his sea forces and his cavalry of ten thousand."

During the whole period of the Macedonian monarchy, Thessalonica enjoyed the privileges of a metropolis. When Perseus, the last of these kings, was vanquished by Paulus Emilius, 168 B.C., Macedonia was divided into four parts.

Perseus, when conquered by the Romans at Pydna, was made prisoner, and taken to Rome, and from thence to Alba, where he died in captivity. Macedonia was, however, treated with moderation; some towns were allowed to retain their laws, on the condition of electing annual magistrates; the taxes formerly paid to the kings were diminished, and the entire province was divided into four parts, each having a capital. Thessalonica was that of the second division.

This partition of their country dissatisfied the Macedonians, who considered that it tended to weaken them as a nation. At this time arose the pretender Andriscus, who affirmed that he was of royal descent, and fomented a rebellion against the authority of Rome; the Macedonians rose in a body for the defence of their rights, but they were subdued by Metellus, and their country was reduced to the state of a Roman province, and placed under the government of prætors.

In the time of Tiberius, Thessalonica was better peopled than any other Macedonian city, and its prosperity continued until the end of the Empire.³ During the whole of this period the government was administered by magistrates whose titles were the same in all towns of the East subject to the Romans: there was the senate, which was apparently, to a certain extent, independent; the *proconsul*, who was sent from Rome; the *quæstor*, who received taxes; the municipal magistrates, citizens who were elected annually: they presided at all festivals and religious ceremonies, especially at the public games, which were in great favour amongst the Thessalonians. The politarchs, whose titles are found upon some of the public buildings, had functions similar to those performed by the ædiles at Rome; such as the surveillance of public edifices and the direction of the police. It was for this reason that the crowd, when they rose against St. Paul and Silas, dragged Christians accused of disturbing the public peace before the politarchs. The judges, whose office was honorary, presided at the public games, and saw the prizes, consisting of statues and crowns of gold, or of roses,⁴ distributed to the victors.

Every great event was celebrated by commemorative games—there were the Olympic, the Actiac, the Pythic games, and the Cabiric games in honour of the two Cabiri. On these occasions the entire population assembled in the theatre and hippodrome.

After the gods of Rome had been abolished, the passion for the games of the circus was as intense as formerly; and the Christian emperors fostered it by their presence on great occasions.

¹ Codinus, *de Formâ et Ambitu C. P.*, pp. 24-25.

² *History*, II. 22.

³ Strabo, book VII. 74.

⁴ Στίφαρον ῥόδων, says a fragment of an inscription.

It is to be remarked of Thessalonica, as of most Greek towns after their submission to the Romans, that there is no mention of an amphitheatre, nor of the combats of gladiators.

All the gods of Rome and Greece were worshipped in the capital of Macedonia, but it is only from coins that we ascertain which of them were chiefly adored; for there are no remains of pagan temples, and, contrary to what was the case in most other cities, no ancient temple was consecrated to Christian worship.

The divinities represented on coins of Thessalonica are Hercules, Jupiter, Apollo, and Diana; but the two Cabiri appear to have been the most honoured of all. Philip, the father of Alexander, was initiated into the mysteries of these latter divinities, which had been introduced into the isle of Samothrace from Phœnicia. Cousinéry¹ has published several coins representing the god Cabirus; he was led to the conclusion that a temple of this divinity ought to be found at Thessalonica, and erroneously supposed that he had discovered it in the church of St. George or the Rotonda. The same mistake has been made by almost all who have observed this ancient edifice. We shall show presently that it was constructed by Christians from the foundation.

We can affirm the same of the mosque of Eski Djouma, which another writer believed to be the temple of the Thermean Venus.

TOMBS.

THERE are no vestiges of tombs in the form of *mausolea*, which are so common in the neighbourhood of other Greek and Roman towns, amongst the ruins that exist in the neighbourhood of Thessalonica. The nature of the soil did not admit of grottos or subterranean chambers cut in the rock. The only tombs that exist are the marble sarcophagi, ornamented with sculptures and inscriptions, that are to be found scattered about in the courtyards of houses and near the public fountains. The subjects represented on them are all relating to the heroic age of Greece, although most of these tombs are of the Roman period. From this we see that the Greek school of art lingered here longer than at most other places. Upon most of these sarcophagi the family of the deceased took care to have inscribed the pains and penalties to which the violaters of tombs rendered themselves liable. We know that these monuments, which belonged to the heirs of the defunct, were placed under the protection of the *chreophylax*.

We give an example of the terms in which these inscriptions generally run:—

ΑΥΡΗ ΜΑΡΚΕΛΛΕΙΝΑ ΤΩ ΚΡΑΤΙΣΤΩ ΑΙΛΙΩ
 ΝΕΙΚΟΣΤΡΑΤΩ ΓΛΥΚΥΤΑΤΩ ΑΝΔΡΙ
 ΕΚ ΤΩΝ ΚΟΙΝΩΝ ΚΟΠΩΝ ΜΝΙΑΣΧΑΡΙΝ
 ΕΙΔΕΤΙΣ ΤΟΛΜΗΣΙΑΝΟΙ ΖΕΔΩΣΙΤΟΙΣ
 ΕΜΟΙΣ ΚΛΗΡΟΝΟΜΟΙΣ ΧΜΑ ΠΛΑΣ

The character and orthography of the inscription show that it belongs to the 2nd century. It should be restored thus:—

Αὐρηλία Μαρκελλεῖνα τῷ κρατίστῳ Αἰλίῳ
 Νεικοστράτῳ γλυκυτάτῳ ἀνδρί
 Ἐκ τῶν κοινῶν κόπων, μνείας χάριν
 Εἰ δέ τις τολμήσῃ ἀντίξαι δώσει τοῖς
 Ἐμοῖς κληρονόμοις δέκα μυριάδας [δραχμῶν] ἀπλᾶς.

Aurelia Marcellina to the most powerful Ælius Nicostratus, her most amiable husband, in recollection of his public services. If any one dare open [this tomb] he shall give ten thousand drachmas to my heirs.

When the inhabitants embraced Christianity, they did not abandon their ancient customs, the corporations charged with the care of tombs were dissolved, and the Church took charge of

¹ *Voyage dans la Macédoine.* Paris, 1831. 4to.

them, but the custom of burying in marble sarcophagi continued, and this was the only method of burial used by the Christians, from the highest to the lowest.

Pagan emblems and funeral masks were not at first abolished, but by degrees Biblical subjects took their place. The Byzantines of Thessalonica paid great attention to their sepulchral decorations; there are many sarcophagi remaining of that period adorned with sculptures of scriptural and sacramental subjects.

One of these, which now serves as a trough to the fountain near the mosque of Eski Djouma, is a good specimen of Byzantine workmanship.

The front is divided into four parts by three coupled columns supporting arches; the capitals are cup-shaped. In the first compartment there is an eagle resting his head on his wing. The profile of the bird is tolerably well expressed, but by a singular caprice the articulation of the wing ends in a leaf. Above the bird is a monogram not easy to be interpreted. The second compartment has a winged griffin; the third two birds drinking out of a cup, symbolical of the Holy Eucharist. The fourth compartment is filled by a winged griffin, and above it in a circle is a monogram which may be read *Μήτηρ τοῦ Κυρίου καὶ οὐρανοῦ* (the Mother of our Lord and of Heaven). It is not easy to perceive what relation there is between the monogram and the griffin.¹

THE CHRISTIAN PERIOD.

THE history of Thessalonica, in the course of which there are great gaps, has one epoch of great brilliancy; this was that in which St. Paul and his companion St. Silas, having traversed Asia, came to deliver their divine mission to the Roman world in Europe.

The inhabitants lived in peace, given up to an easy life, and there was nothing to arrest the general corruption of the public morals. In the midst of a splendid town, with a prosperous commerce, the rich amongst them encouraged licentious literature and the public games. The romances of Lucian and Apuleius show to what low degree the public taste had fallen at the time. These were the people that St. Paul came to convert, and his Epistles show the difficulty of the task he had undertaken. He, however, founded a church, which became celebrated for fidelity and good example, composed of Jews, many Gentiles, and many women of rank.²

The sojourn of St. Paul at Thessalonica appears to have been between the years 49 and 56.³ An insurrection having been raised against SS. Paul and Silas, some of the converts were dragged before the politarchs. These events caused St. Paul to retire to Berea, a town not far off; whence he embarked for Athens.

He was accompanied in his travels by his faithful friend Aristarchus, the Macedonian, a native of Thessalonica. St. Paul, writing to the inhabitants of Colossæ, sends them the salutations of Aristarchus, his companion in captivity.⁴

Before leaving Thessalonica, the Apostle conferred on Aristarchus the episcopal dignity. He was the first bishop of Thessalonica, and he suffered martyrdom under Nero.

History says little about the early progress of Christianity here. Between the time of St. Paul and the Council of Nice, Thessalonica had several bishops, whose names are unknown. Alexander was the first whose name is authenticated by the fact of his presence at the Council of Nice. He had under his jurisdiction the first and second Macedonia, Greece, the two Scythias, Illyria, Thessaly, and Achaia. This proves that between the 1st and 4th centuries Christianity had made immense progress in the provinces.

Thessalonica did not forget the important rank amongst Christian cities that had been conferred upon her by the sojourn of St. Paul within her walls, but gave herself the title of the Glory of Orthodoxy.

When the fanaticism of the iconoclast emperors covered the East with ruins, Thessalonica resisted with firmness, and defended with energy the images in her churches. It is to this defence that we owe the preservation of those edifices, so valuable for the history of Christianity.

¹ See Woodcut at the head of the Introduction.

² *Acts*, xvii. 4.

³ Wurm, *Zeitschrift für Theologie*, 1833.

⁴ *Acts*, xx. 4.

The worship of images was openly re-established in the year 842 by the patriarch Methodius, conformably to the statutes of the second Council of Nice. The bishops remained faithful to the principle established by the Church, that the images of saints in churches were only commemorative of their lives and acts. This resistance brought down upon one of them all the rigours of imperial power. Joseph, bishop of Thessalonica, in the 9th century, died in chains for having obstinately defended the worship of images.¹

The bishops of Thessalonica were no less opposed to the Arian doctrines, and they took care to preserve all their churches for the use of the orthodox alone.

In the 1st century of our era there were many Jews at Thessalonica, and they possessed a synagogue.² At Philippi also there were many Jews who had synagogues established without the walls. History does not mention what was the condition of the Jewish communities in these places after the first century.

The Christians lived in the midst of the pagans unnoticed, and propagated their doctrines without exciting the suspicion of the authorities. Thus three centuries passed in profound peace for the Church; but at the beginning of the 4th, in the year 305, according to Cornelius Byæus,³ the persecution ordered by the Emperor Galerius took place. Demetrius, a man of senatorian family,⁴ had nevertheless served in the army as a common soldier; he had afterwards received the insignia of the consular dignity at the hands of the Emperor Maximianus. He became a convert to Christianity, and an ardent disseminator of the faith, and was therefore arrested by order of Galerius and cast into prison, where he was killed by the thrust of a spear. His body having been obtained by his disciples, was interred in a secret place known only to themselves.

The Abbé Belley gives the date of this event as A.D. 303, in the reign of Maximianus Hercules. He further states that Demetrius was stabbed with a lance in the amphitheatre of Thessalonica. But according to Tafel,⁵ the defeat of the Goths and Sarmatians is mentioned in the *Acts of St. Demetrius*. This took place in the time of the Emperor Galerius Maximianus, who reigned from the year 292 to 306, and who was a great persecutor of Christians. Again, we may conclude that there never was an amphitheatre at Thessalonica, as no traces of it are to be found, and, therefore, that St. Demetrius was put to death in prison. The relics of this martyr began to be honoured in the 4th century. Leontius, prefect of Illyria, having been cured of a dangerous disease through the invocation of St. Demetrius, erected in his memory the basilica, which became the Christian centre, not only of Thessalonica, but of all Macedonia.

"The martyrdom," says Tafel,⁶ "is not only an authenticated historical fact, but it shows in what condition were the Christians during this period of the Roman empire."

The festival of the martyr is not observed on the same day in the Greek and Latin churches; the former celebrates it on the 26th October, the latter on the 8th October.⁷

The decree of Constantine against pagan sacrifices, promulgated A.D. 337, was very welcome to the Christians of Macedonia, who had suffered many annoyances from them. The silver ciborium, containing the relics of St. Demetrius, which had been buried, was exhumed, and the saint publicly honoured. The date of the first church dedicated to him was of the early part of the same century.

From the time of Justinian, this saint became very popular. In the year 527, Eusebius, bishop of Thessalonica, when asked by the Emperor Mauricius to give up some of the relics of St. Demetrius for Constantinople, refused, on the ground that his predecessors had refused the same favour to the Emperor Justinian. In the following centuries, the renown of St. Demetrius increased; he was believed to make his appearance in the town in all times of peril; in time of war he appeared on the walls to repulse the enemy, and in time of famine he led the ships loaded with grain into the port. From his body, which was deposited in a chapel attached to the splendid church built in his honour, there issued streams of holy oil, which had the power of curing diseases; hence he received the title of *Myrobletos*, which he shares with St. Nicholas of Myra. Even the Turks believed in this miracle, for when they destroyed the tomb, at the taking of the town, they took away the miraculous oil for their own use.

¹ Le Quien, *Oriens Christianus*, p. 43, ap. Tafel, *Thessalonica*, p. 54.

² *Acts*, xvii. 1.

³ *AA. SS.*, p. 65.

⁴ *Act. Sanct.*, l. c., p. 90.

⁵ Tafel, *l. c.*, xliii.

⁶ *Thessalonica Prolegomena*, p. xliii. *et seq.*

⁷ Cornelius Byæus, *AA. SS.*, pp. 65-66.

The massacre of citizens in the circus of Thessalonica by the order of the Emperor Theodosius, is a fact too well known to require lengthened notice. During an insurrection, excited by the imprisonment of a chariot-driver of the circus, Buterichus, commander of the armies of Illyria, was killed. Theodosius dissimulated his resentment, and invited the inhabitants to the public games. As soon as they had assembled in the circus, the soldiers, bursting in, massacred seven thousand people, without distinction of age or sex.

The repentance of Theodosius, and the punishment imposed upon him by St. Ambrose, bishop of Milan, are amongst the most well-known facts of Byzantine times. The circus in which this event took place stood in the square then called the Hippodrome; but all remains of it have disappeared.

Towards the middle of the 7th century, Macedonia was the theatre of successive invasions of northern nations; the Avari and the Slaves strove hard to take Thessalonica, but without success. The latter made six incursions successively, and finally settled amongst the mountains of Macedonia, embraced Christianity, and in later times became the faithful allies of the Greeks in their resistance to the attacks of the Mussulmans.

Between the fourth and fifth Slavie war, a great earthquake and a fire damaged the church of St. Demetrius to a great extent. The former of these catastrophes took place in the month that followed the death of Archbishop John II., who lived in the latter part of the 7th century.

The earthquake lasted several days, and was so violent, that many of the inhabitants, having abandoned the town, took refuge in the country. But the miraculous protection of the saint manifested itself amidst all these terrors. He was in fact seen riding through the town with many other saints, guarding the citizens during the time of the most violent shocks. The inhabitants having escaped the danger, re-entered their city; but a still greater danger threatened. The Slaves, who were encamped not far from the town, seeing from the neighbouring hills all the public edifices fall down, thought that the entire population had been buried in the ruins, and therefore advanced for the purpose of occupying the place. But upon approaching they found, to their utter astonishment, that the walls which had been thrown down were miraculously restored to their original state, and they beheld large bodies of troops assembled for the defence of the town; though in reality there were comparatively few inhabitants remaining in it.¹ These miracles of St. Demetrius were commemorated annually in his church.²

The writers of these times say but little about the origin of these wars. The Slaves were part of the hordes of Attila, who in the year 453 occupied Dacia.

The position of Thessalonica as the centre of the commerce of the continent and of the Cyclades caused the possession of it to be coveted by all those bodies of adventurers who in times of general disorder undertook expeditions for the surprise of maritime towns. At the beginning of the 10th century, in the reign of the Emperor Leo, an expedition of Saracens from the Cyrenaica laid siege to Thessalonica. The town was not prepared for resistance. On the side adjoining the harbour it was only defended by a simple wall. The inhabitants endeavoured to prevent the fleet of the enemy anchoring near shore by throwing into the sea the stones from ancient buildings which were demolished for the purpose; marble sarcophagi collected from the outskirts of the town were also cast into the water; the port was closed by an iron chain, and all the citizens were called to arms. The Slaves, formerly the enemies of Thessalonica, but who had now embraced Christianity, flew to the succour of the town.

Details of the siege are given by the Abbé Belley. The town was finally taken and sacked by the Saracens, the public buildings were destroyed, and when the enemy retired, they carried away an enormous quantity of booty, and a great many of the inhabitants into slavery.

In the year 1185 an expedition of Normans under the leadership of William, king of Sicily, took possession of Thessalonica, and committed excesses more terrible than those of the Saracens. Not even churches were exempt from their outrages — they entered them during the celebration of worship, singing infamous songs.³

In the year 1204 Baldwin, conqueror of Constantinople, conferred the kingdom of Thessalonica upon the Marquis de Montferrat. But this principality was not of long duration; the Byzantine emperors again took possession of Thessalonica, and retained it until the Mahometans dispossessed them.

¹ *AA. SS.*, cap. CLXXXII. *sqq.* ² *AA. SS.*, cap. CLXXXII.—CLXXXIII.; Extract from Corn. Byæus, p. 173; Tafel, *l. c.*, LXXXV.

³ *Mémoire* of Abbé Belley, p. 139.

THESSALONICA UNDER THE TURKS.

THE death of Sultan Bajazet Ildirim gave tranquillity to Macedonia; but after the reign of Amurath II. the Turks had resumed the offensive, and compelled the princes of Hungary and Servia to sue for peace. Amurath did not forget that Thessalonica had already been in the power of Mahometans. He looked upon the town as belonging to his empire. But the treaties he had signed with the Christian powers prevented him from taking possession of it. But having learned that the inhabitants of Thessalonica, finding that the Byzantine government did not afford them sufficient protection, had deposed the despot who governed them in the name of the emperor, and were inclined to sell their town to the Venetians, the most active enemies of the Mussulmans, he summoned from Asia, Hamsa Bey, his best general, and ordered him to invest the town.

Amurath himself left Adrianople and entered Macedonia. Upon his arrival in the neighbourhood of Thessalonica, he demanded the surrender of the town, engaging to allow the inhabitants their liberty, and to spare the public buildings; but the Venetians, who reigned supreme there, rejected all idea of capitulation. Upon this Amurath ordered the assault, proclaiming to his soldiers, that the inhabitants and their goods should be their prey. The Greeks, although they were disposed to surrender, were overruled by the Venetians, and a desperate resistance was resolved upon.

On the 26th February, 1430, an earthquake terrified the inhabitants and made them believe that they were already in the hands of the enemy. The general assault took place a few days afterwards, on May 1st. The Turks approached the town on the side nearest the sea, and directed their attack against the east wall, which seemed to be the weakest. All attempts at resistance were overcome. The Turks had undermined the walls in some places, and having scaled them in others, entered the town, and commenced the work of carnage and destruction. All the inhabitants who escaped the sword were made slaves; the palace and other public buildings were burnt.

The church and tomb of St. Demetrius presented a rich booty to the captors, as the rich amongst the inhabitants had placed their treasures under the protection of the patron of the town. The body of the saint was taken out of the tomb and hacked in pieces. The Turks tried to discover the source from whence the miraculous oil flowed, but were unable to find it; they took the oil away, as it cured many diseases.¹

The church was, however, spared; it had before been converted into a mosque by Bajazet; Amurath II. re-established it as such. But the silver *ciborium*, the *iconostasis*, enriched with precious stones, and all the treasures accumulated in the edifice, became the prey of the Turks. The relics of the saint were collected by pious hands, and having been placed in a shrine, the miracle of the oil was renewed.

Amurath retired to his camp during the massacre, and endeavoured to save some of the unhappy people. He allowed the prisoners to ransom themselves, and restored to them those houses which had not been destroyed; but he converted the church of the Holy Mother of God, which was a basilica much venerated in the town, into a mosque. He went there to say his Friday prayer, and had an inscription, which still remains, placed on the foot of the minaret. This church received the name of Eski Djouma (ancient assembly),² because the Mussulmans held their first assemblies in it.

After a short time the Mahometan residents claimed the other Greek churches for their worship; St. Sophia and the round church of St. George were turned into mosques; the smaller churches only were left in the hands of Christians. Out of a certain regard for the brave defence of Thessalonica, the Turks did not efface the religious subjects in mosaic which adorned the domes, but many celebrated buildings were demolished for the construction of baths; the cloisters were transformed into caravanserais.

¹ Von Hammer, *Histoire de l'Empire ottoman*, book x.

² Some travellers translate thus, Ancient Friday; but the word *Djouma* or *Djemâa*, which is Arabic, means brotherhood, or assembly. The same name is given to Friday, because it is

the day of assembly in the mosque, as Sunday is called *Bazar-gun*, because it is the day on which markets are held.—*L'Art de vérifier les Dates*, tom. i., fol., 1783, p. 21.

THESSALONICA AFTER MODERN WRITERS.

THE oldest description of Thessalonica extant is that of Hadji Halfa, a Turkish traveller of the 17th century. He estimates justly its advantages of situation. From his time to ours it has constantly increased in prosperity. He says:—

“Saloniki is situated at the head of a gulf which extends about a hundred miles from north to south; the walls of the town have a circuit of three miles, and have five gates; viz., the Harbour gate, Vardar gate, Tower gate, Kelemdjze gate, and New gate. Its distance from Constantinople is two hundred and eighty-seven and a half miles. The longest day there lasts fifteen hours and a minute, the shortest eight hours and fourteen minutes. Bajazet Ildirim took the town in the year 796 of the Hegira; but it fell again into the hands of the infidels until Sultan Amurath II. retook it in the year 801. The citadel is situated on the slope of a hill. The longest part of the wall is that bordering the sea on the west, where is the Harbour gate.

“Near this spot is a spacious harbour, in which three hundred ships could anchor in safety.

“The first judge (*cadi*) of Saloniki was Arabzade Abdornuh Effendi, who constructed a mosque.

“On leaving the south-west angle, and ascending towards the mountain, we find a well-fortified castle.

“The caravanserais, the inhabited districts, and the mosques, are all within the walls; outside there are gardens only. The stream that supplies the town with water comes from a mountain called Hortash, half a day's journey distant, to the north-west of Saloniki. Upon its summit are several lakes, which are frozen in winter, and supply the town with ice. There is there a Christian village called Hortash. There is also another stream called Yeni-Sou (new water).

“Near the Vardar and Kelemdjze gates there are two large towers; the first called the Vardar Tower, the second the Kelemdjze Tower.

“The town possesses ten principal and some smaller mosques, and nine baths. The most celebrated mosques are: 1st, the Kassimye, an ancient church turned into a mosque in 831 (of the Hegira); 2nd, the Old Mosque; 3rd, the mosque of Aghia Sofia, near which Ibrahim Pasha has built a minaret; 4th, the mosque of Kassim Pasha Djeseri; 5th, the mosque of Yakoub Pasha; 6th, the mosque of the Serai, which, in the time of the Christians, was the Church of the Court; 7th, the mosque of Sinam Pasha, taken from the Christians in the year 1004 by Sinam Pasha. All these were originally churches. The newly-erected mosques are those of—8th, Isak Pasha Pischimanji; 9th, Hamsa Bey; 10th, Acksed.

“The town possesses fine streets and public buildings. Near the market-place called Londja, where cloth is sold, there is a Bezestein and some caravanserais or khans. The most important are the khans of Sulidji, Mustafa Pasha, and Milta-khan. Most of the houses belong to Jews, who, having quitted the Christian states to assemble at Saloniki, let houses and magazines for long periods. They manufacture chiefly carpets of various colours, which are very celebrated and quite unequalled, and also excellent cloth.

“One of the great curiosities of Saloniki is the Jewish school called Hora, which contains a large library of books on the upper story. More than two hundred scholars receive instruction there, from the first rudiments up to history. The scholars vary in age from children of four or five to men of between thirty and forty. Altogether there are a thousand of them; according to their grade, they study their sacred writings or logic. The Jews spend considerable sums in good works and charitable establishments, and every year they distribute money and clothes to poor children; then is there a veritable festival for the town.

“Saloniki in many respects may be considered a quarter of Constantinople. It has produced many distinguished men.”

Von Hammer, the historian of the Ottoman Empire, makes the following observations about Thessalonica.

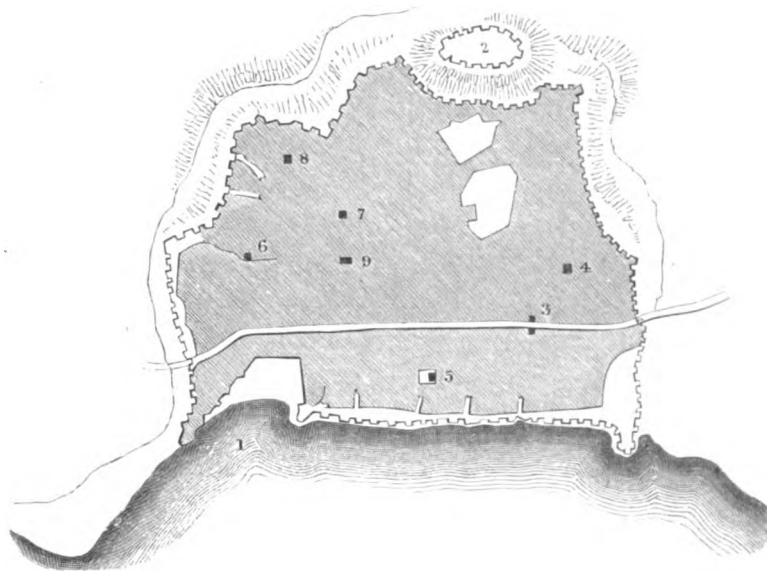
“Thessalonica was placed under the protection of the Cabiri and the Thermean Aphrodite, whose temples, converted in later times into churches, still exist under the names of the Rotonda and the Ancient Mosque. Favoured by the gods, it was the object of the especial care of the Macedonian monarchs, who appreciated the advantages of its situation for commerce and navigation. It appeared no less important to the Roman emperors, who adorned it with architectural monuments. The gate which leads to the Yenidje-Vardar,—ancient Pella,—is still ornamented by the triumphal arch which the inhabitants raised to Octavius and Antony after the battle of Philippi, which took place in the vicinity.

“Nero built a long colonnade of the Corinthian order, which supported two rows of statues executed in the best Greek style; the admirable groups of Ganymede, Leda, Paris and Helen, Bacchus and Ariadne, and of the goddess of Victory arrested in her course by Pleasure, still in their ruined state, are so admirable, that they are considered supernatural.

“Trajan built the Rotonda of the Cabiri upon the model of the Pantheon.

“Under Marcus Aurelius, a triumphal arch was erected, still existing, in honour of Antoninus Pius and his wife Faustina. There is also the triumphal arch of Constantine at the end of the town, dedicated to the conqueror of Licinius and Maxentius.

“In the time of the Emperor Leo (A.D. 903), a Syrian renegade from Tripoli arrived before Thessalonica with fifty-four galleys, then the second town of the Byzantine empire in Europe; he took it without resistance, and received a ransom of one hundred golden livres to spare the edifices from complete destruction. Pasha Khair-ed-deen, in the time of Amurath I., took Thessalonica; it was given up to the Greeks when peace was established. Bajazet took it again in the year 797 of the Hegira (A.D. 1395). Lost by the Mussulmans, reconquered by Mahomet I., then again abandoned to the Greeks, who sold it to the Venetians, it fell for the third time under the yoke of the Turks, and was definitively incorporated into the Ottoman empire by Amurath II.”



PLAN OF THESSALONICA.

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| 1. Port. | 4. Church of St. George. | 7. Church of St. Bardias. |
| 2. Citadel. | 5. Church of St. Sophia. | 8. Church of St. Elias. |
| 3. Triumphal Arch. | 6. Church of the Holy Apostles. | 9. Caravanserai. |

Thessalonica preserved its activity in the midst of the disorders of the Middle Ages, but its population did not increase. Its new masters erected no public edifice, with the exception of a few mosques, and frequent fires destroyed what remained of the ancient Byzantine palaces.

Parallel to the harbour there is a long wide street, a continuation of the Via Egnatia, which commences at the town of Apollonia, in Illyria, traverses Epirus and Macedonia, and is prolonged as far as the confines of Thrace. This road, entering the town on the west side, passes under a

triumphal arch built with blocks of marble; it consists of a single arch of the simple architectural character of the first period of the Empire. Upon each of the external pedestals is a bas-relief, representing a Roman cavalier on foot, holding his horse by the reins.

The entablature is of the Doric order, and the frieze is ornamented with garlands. An inscription upon the internal face of the left pilaster contains the names of the seven politarchs or town magistrates; it is imperfect, and throws no light upon the date of work, nor upon the motives for its construction. M. Letronne, who has commented upon this inscription, considers it to be of the time of the Empire.

At the eastern end of the same street stand the remains of an imposing triumphal arch; as it was built of bricks, covered with slabs of marble, it has not resisted the effects of time. Originally, it had three arches, and must have been very effective.

The bas-reliefs which still remain, at the level of the impost represent, without doubt, a triumphal march, similar in character to that represented on the Arch of Titus at Rome. The figures are rather less than half life-size. There are to be seen legions with their ensigns, dromedaries, and war chariots, but all mediocre in execution, and much damaged by the effects of time. The smaller arches are engaged in the neighbouring houses, and at present it is impossible to ascertain the exact height of the monument, as the level of the ground is far above what it was originally; we can see, however, that it was more than 80 feet high.

Popular opinion attributes this arch to the time of Constantius, the conqueror of Licinius, and of the barbarous nations of the East who rose in arms against him.

The other domestic edifices of Thessalonica are of inferior interest, with the exception of the great caravanserai built by Amurath II., which we shall give as an example of the xenodochia, or hostelrys, so common in Byzantine towns.

THE CHURCHES OF THESSALONICA.

THESSALONICA has three principal churches; viz., that of St. Sophia, that of the Virgin Mother of God, and that of St. Demetrius, Martyr, patron of Russia, and of the inhabitants of Thessalonica. John Comeniata mentions them in the year 903, according to their importance or ecclesiastical rank.

"The town possesses some churches as remarkable for their sanctity as for the multitude of precious ornaments they contain. We ought to mention first the beautiful church of the Divine Wisdom, and that of the Most Holy Virgin Mother of God; afterwards that of the most illustrious martyr Demetrius, who gained the palm in his glorious conflicts."¹

Eustathius observes the same order² in his account of the expedition of the Normans. "The Church of the Wisdom of the Word of God, that of the Mother of God, and that of our most illustrious martyr the Myroblete."

But after the time of Justinian, the churches, due to the imperial liberality, to voluntary donations, or that were erected by religious confraternities, considerably increased in number, and, the capital excepted, there was no Byzantine town that contained so many churches.

During M. Texier's sojourn at Thessalonica, with the assistance of a dervish, he made a list of all the mosques and churches in the town: we extract from it the names of all those mosques which have been converted into churches.

They are as follows:—

1. Eski Djouma; a church ornamented with twenty-four columns in the quarter of Tcharchibachi, converted into a mosque by Sultan Amurath-Fettetmich in 832 of the Hegira. The establishment consists of a *djami*-imaum, two *vaket*-imaums, and two muezzins. Ibrahim Pasha built a bath, which he gave in *vakoof* (endowment) to this church. The revenues of the mosque are 5,000 piastres per annum. The Government supplies it with oil and wax.

2. Aya Sofia; formerly the cathedral, converted into a mosque by Raktoub Ibrahim Pasha, in the year 993 of the Hegira. It is the principal mosque of the town. It has for *vakoof*

¹ *Narration de l'Expédition des Sarrazins*, ch. XI.

² *Opusc.*, ch. VI. s. 2, p. 153.

15,000 piastres a year. It has three imaums, two kaims who look after the lamps, ten softas or students in theology, who are instructed in the médrece. It is situated in the quarter called Tcharchi, near the sea.

3. Kassoumihie; formerly the church of St. Demetrius, adorned with more than sixty marble columns, situated near the pasha's palace, in the quarter of Eski Accapousi; turned into a mosque by Sultan Bajazet, in the year 898 of the Hegira. Its revenue is 7,500 piastres.

4. Orta Sultan Osman djamisi, commonly called Ortaji Effendi; formerly the church of St. George, and called by travellers the Rotonda. It was converted into a mosque by Ortaji Effendi, a dervish belonging to the confraternity of Halveti dervishes.

5. Sankie djamisi; formerly the church of St. Panteleimonos, now in ruins. It was converted into a mosque by Sultan Amurath Fethi.

6. Aktcha Medjed djamisi; an ancient Greek church, in the quarter of the same name; converted by Sultan Amurath Fethi.

7. Karali djamisi; an old church in the same quarter as the preceding.

8. Satti djamisi; converted by Selim Pasha.

9. Aldja-Imaret, in the quarter of Yeni Hammam, formerly a church; converted into a mosque by Sultan Amurath Fethi. The interior was covered with paintings, but they are now whitewashed over.

10. Sarali djamisi; formerly the church of St. Elias. It is situated in the highest part of the town, near the quarter called Eski Serai. This mosque, though small, is very rich. It has for vakoof a village called Orta Ichkeni. There is a médrece for twenty softas attached to it.

11. Soouk sou djamisi; formerly the church of the Holy Apostles; converted into a mosque at the taking of the town. It has five cupolas, which give it a very picturesque effect.

12. Sofo Effendi djamisi; an ancient Greek church in the upper part of the town; not very remarkable.

13. Iki-cherifeh djamisi; a gallery with minarets, situated in the quarter with the same name; anciently a church.

14. Kasandjilar djamisi (kettlemakers' mosque); formerly the church of St. Bardias and St. Mary, converted into a mosque by Amurath Fethi, in the year 832 of the Hegira; built in September, A.D. 987. This mosque, one of the oldest in the town, has considerable *vakoof* property, but it is nevertheless in a ruinous state.

15. Fattayeh djamisi; ancient church of Panagia; converted into a mosque by Sultan Amurath.

In addition to these, there are twenty-three other mosques in the town, many of them small, and comparatively of modern date.

We may add to this list the names of twenty-six churches built before the year 1430, of which the sites have not been ascertained, that are mentioned in the *Lives of the Saints*, and in the Menology of the Emperor Basil.

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| 1. St. Andrew the Apostle. | 14. St. Alpheus. |
| 2. St. Maria Odoghetria. | 15. St. Alexander. |
| 3. St. Nicholas. | 16. St. Anysia. |
| 4. St. Menas. | 17. St. Ambrose. |
| 5. St. John Prodromus. | 18. SS. Ananias and Azarius. |
| 6. St. Chumnus. | 19. St. David |
| 7. St. Acatonius. | 20. St. Dominus. |
| 8. St. Philocalius. | 21. St. Fantinus. |
| 9. SS. Agathope and Theodule. | 22. St. Florentius. |
| 10. St. Helicon. | 23. St. Nicephorus. |
| 11. St. Joseph. | 24. St. Paul. |
| 12. St. Mark. | 25. St. Porphyry. |
| 13. St. Matrona. | 26. St. Thessalonica. |

Four of these no doubt still exist, and have been converted into mosques; but they have not been identified.¹

¹ See Nos. 6, 7, 8, 9, 12, and 14 in the list. See also Tafel, *Thessalonica*, p. 150, *et seq.*

All the property belonging to these churches was seized by the Turks at the time of the taking of the town, and the edifices suffered in consequence; for before the time of Sultan Mahmoud the State did not charge itself with the repair of the mosques nor with the payment of the imaums. Sometimes by particular favour the Government gave oil and wax; but all the revenues of the mosque, the subsistence of the softas or sacristans, and repairs, came from property appropriated for the purpose, generally that left by pious Mussulmans. This is what is called vakoof property, and it is administered by the ulemas of every town in an independent manner.

The mosques of Salonica, less powerful than those of Constantinople, have long been deprived of their privileges, and their revenues are frequently applied by the pashas for their own purposes. In the present day the Turkish government follows the same plan. In this state of things, the ulemas, seeing the time approaching when the property now in their hands will pass into the possession of the Porte, take no care to repair the public buildings, but allow the baths and khans to fall into ruins, and neglect to let the shops in the bazaars. This struggle between the Government and the ulemas has lasted several years, and unless it is decided, ancient edifices throughout the empire will suffer irreparable damages.

THE CHURCH OF ST. DEMETRIUS.

THE martyrdom of St. Demetrius took place in the reign of Galerius Maximianus, A.D. 306,¹ during the sojourn of the emperor at Thessalonica. It was this prince, and not Maximianus Herculus, who was one of the most cruel persecutors of the Christians.

Devoted disciples rescued the body of Demetrius, which had been exposed as that of a criminal, and gave it burial in a place of sepulture known only to themselves. From this period the tomb of the saint became the object of especial veneration, and as by degrees Christians enjoyed freedom of worship, the concourse of visitors to the tomb became more numerous. A century had not elapsed after the death of Demetrius before his memory became publicly venerated, and a chapel was erected on the site of his tomb.

Tafel proves that the saint did not suffer martyrdom in the amphitheatre, for no such an edifice existed at Thessalonica; but in the prison in which he was confined, that is to say, in a vault of the baths, not far from the hippodrome.

The merits of the saint were manifested by the marvellous cures operated upon those who visited his tomb. Leontius, prefect of Illyria, who had recovered his health after such a visit, repaired the primitive chapel, which was enclosed between the colonnades of the public baths and those of the stadium; he levelled the buildings in its vicinity, and erected an oratory on the tomb.

The first church erected in honour of St. Demetrius was therefore achieved A.D. 412-13, for the *fasti* mention that Leontius was prefect of Illyria at that time.²

The second and more magnificent church was erected at the commencement of the 5th century, at which time St. Demetrius was venerated throughout the province.

The wonder of this church was the silver *châsse* that contained the relics of the saint. The *Acts of the Saints*³ contain the following references to this *chef-d'œuvre* of Byzantine metal-work:—"The silver ciborium of this renowned martyr. It is said that the body of the saint is interred beneath." The same author (Pseudo Joannes) adds the following description:—"This work, as holy as it is remarkable, stands in the midst of the temple on the left side. It is hexagonal in form, upheld by six columns, with a like number of walls of fine silver, and ornamented with incised work, and its cover stands circular upon the six sides, and supports, as upon a base, a silver sphere, not insignificant in dimensions, upon which run, as it were, stalks of admirable lilies, and above shines forth the sign of life, the adorable cross of our

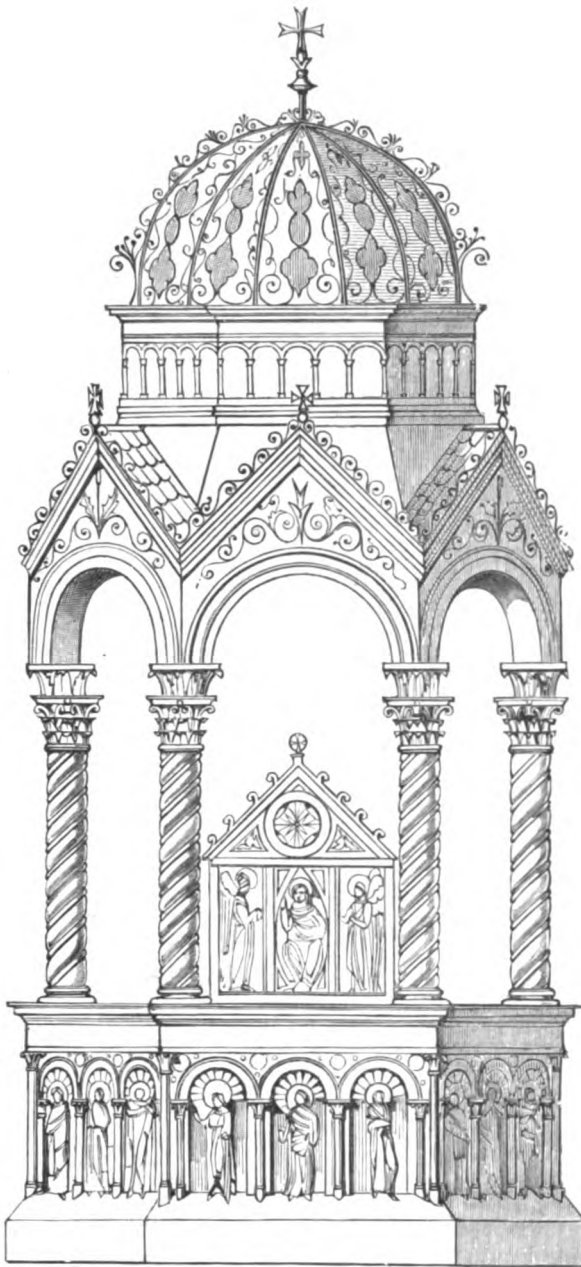
¹ And not A.D. 303, as is generally stated.—Tafel, *Thessalonica*, p. 114.

² Anastas., *Bibl.*, c. x.; *AA. SS.*, c. x. p. 89, *op. cit.*

³ *AA. SS.*, c. xii. p. 111.

divine Saviour,"¹ and a little further on the same author speaks of the silver gates of the ciborium. Mention is also made of the silver litter upon which the body of the saint reposes.

The accompanying restoration is made from the above description, which is sufficiently precise.



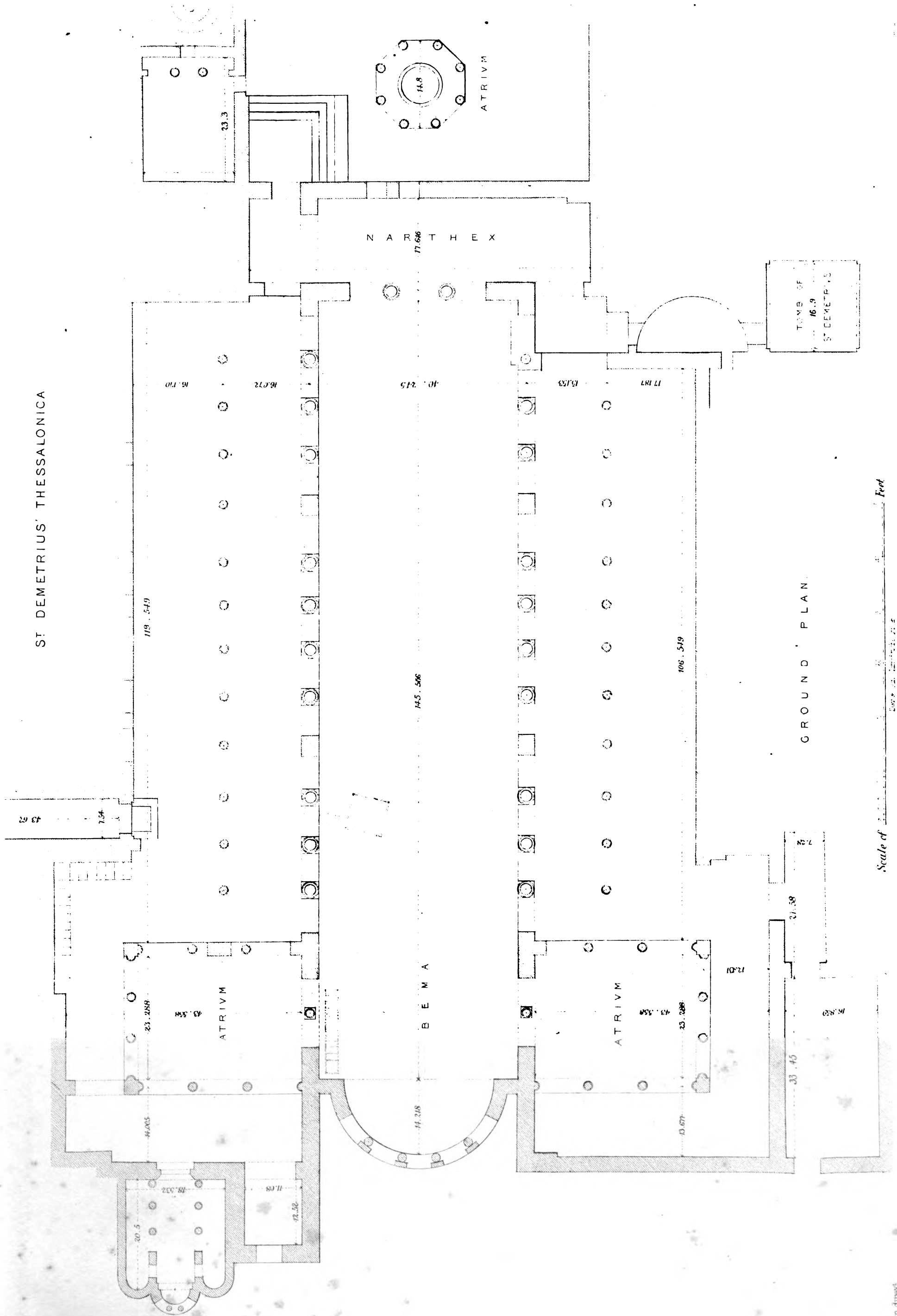
THE SILVER CIBORIUM IN THE CHURCH OF ST. DEMETRIUS.

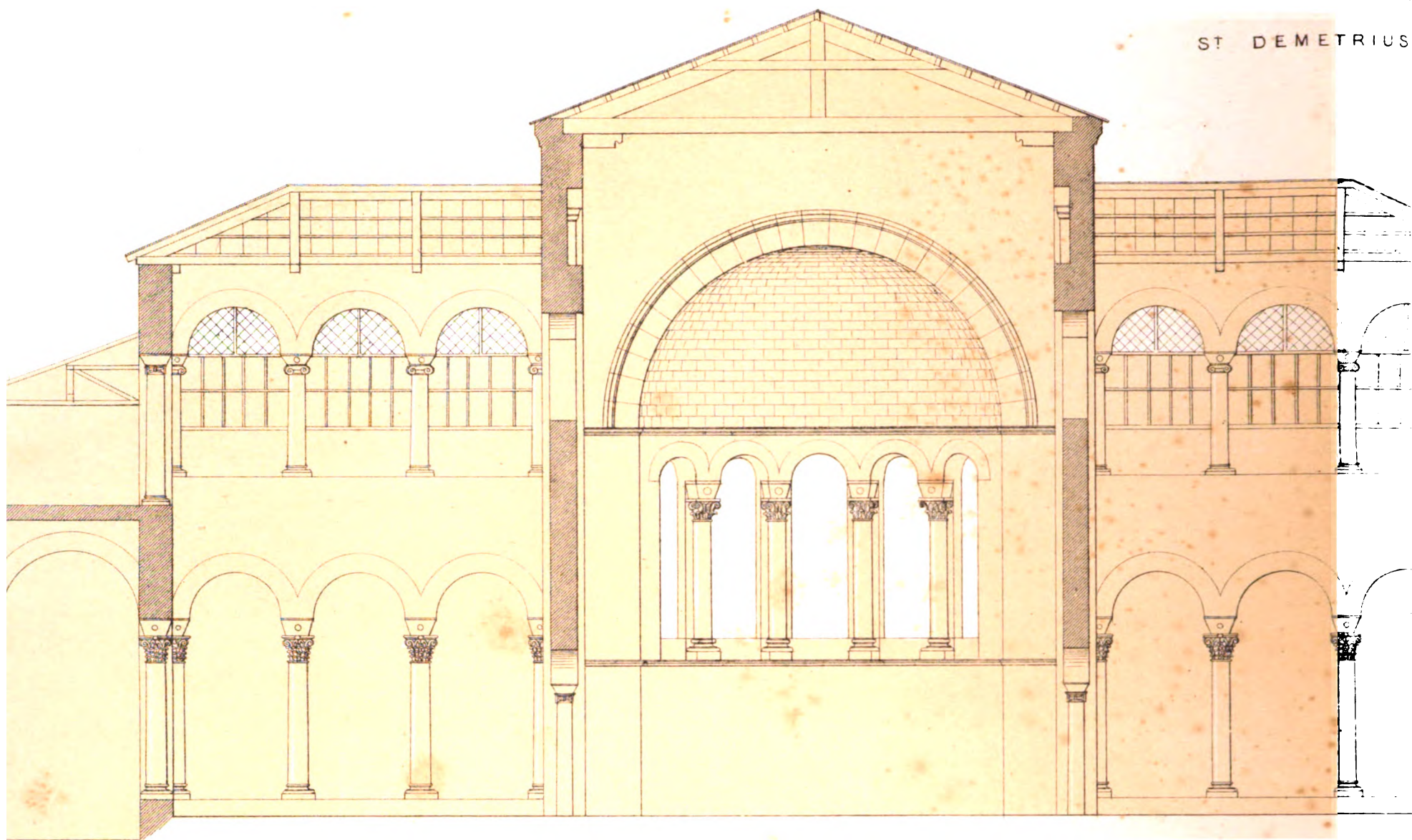
The ciborium of St. Demetrius was about twelve feet in height, and was placed in the square atrium to the left of the choir.

As the description of the shrine given by the Byzantine author is so exact, it was an easy matter to restore the elevation of this monument, valuable as a specimen of silversmith's work of the 5th century, and one that has served as a model for many shrines of saints in churches both in the East and West. It was destroyed by fire on the night of October 26, during the feast of St. Demetrius. From this fact we may infer its construction. It must evidently have been formed of plates of silver *repoussée*, attached to a wooden frame. It is probable that, according to the custom of the time, the openings were closed by curtains, and that there were other hangings around the ciborium, which on feast days would be lighted by hundreds of candles. Thus the hangings might easily have caught fire first, and afterwards the wooden structure of the shrine.

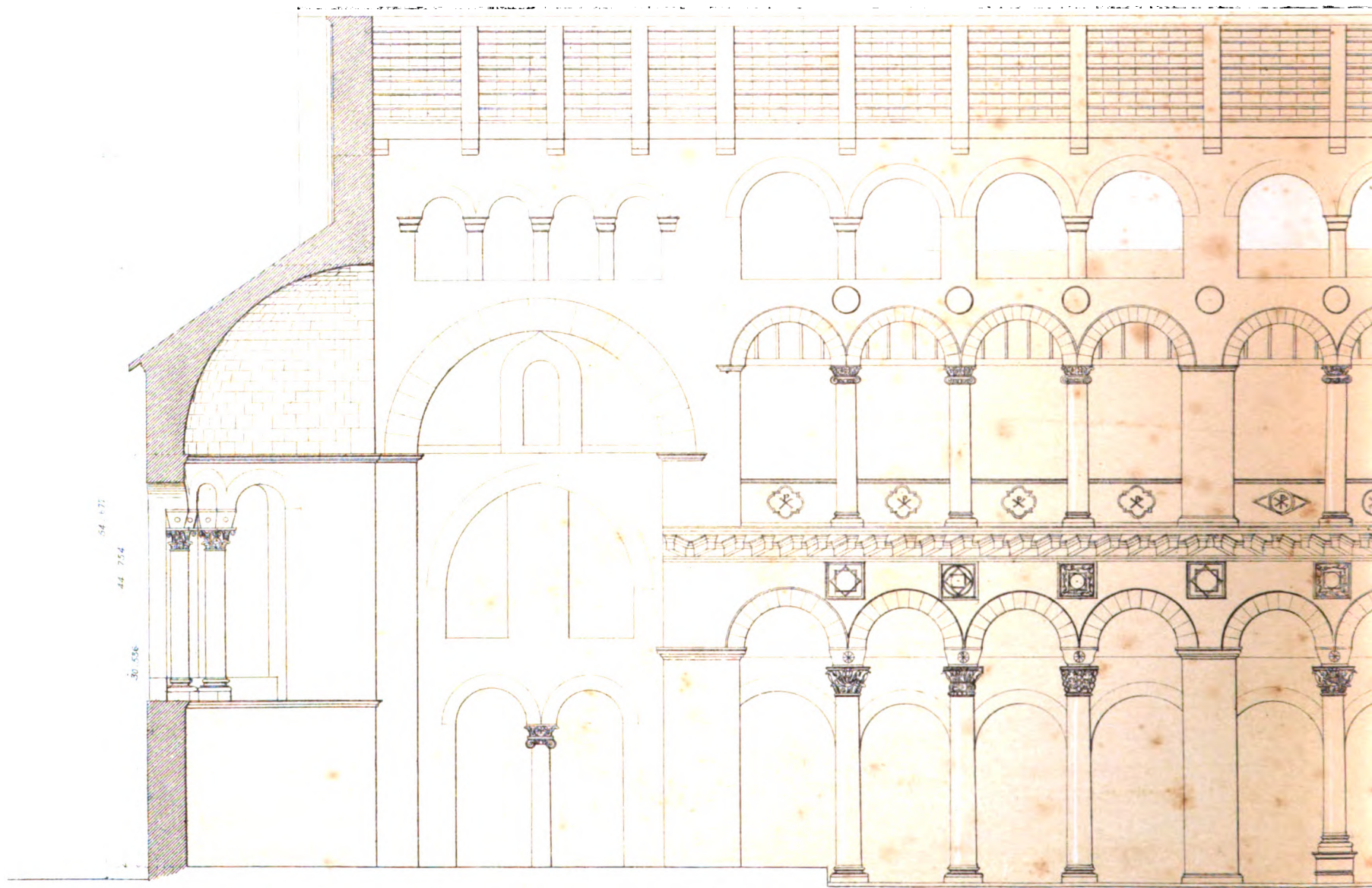
¹ Τὸ ἱερόσκενον ἐκεῖνο καὶ περικαλλές δημιούργημα, κατὰ μέσον τοῦ ναοῦ πρὸς τοῖς λαιοῖς πλευροῖς ἐφιδρυμένον ἐξαγώνῳ σχήματι, κίονες ἔξ καὶ τοίχοις ἰσαριθμοῖς ἐξ ἀργύρου δοκίμου καὶ διαγεγλυμμένου μεμορφωμένον καὶ τὴν ὀροφὴν ὡσαύτως ἀπὸ τῶν ἐξαγώνων πλευρῶν κυκλοφορικῶς ἀνίσχουσιν, καὶ εἰς μίαν στρογγύλην ὡς ἐκ

ποδὸς ἀπολήγουσαν σύνδεσιν, σφαῖραν τε ἀργυρίαν μεγέθους οὐ μικροῦ φέρουσιν ἄνωθεν, ὑφ' ἣν ὡς κρίνου βλαστοὶ θαυμάσιοι περιέχονται ὡς πάντων ἐπάνω . . . ὁ ζωόποιός φημι καὶ τίμιος τοῦ Θεοῦ καὶ σωτὴρ ἡμῶν σταυρός.—Tafel, *Thessalonica*, pp. 117-18.



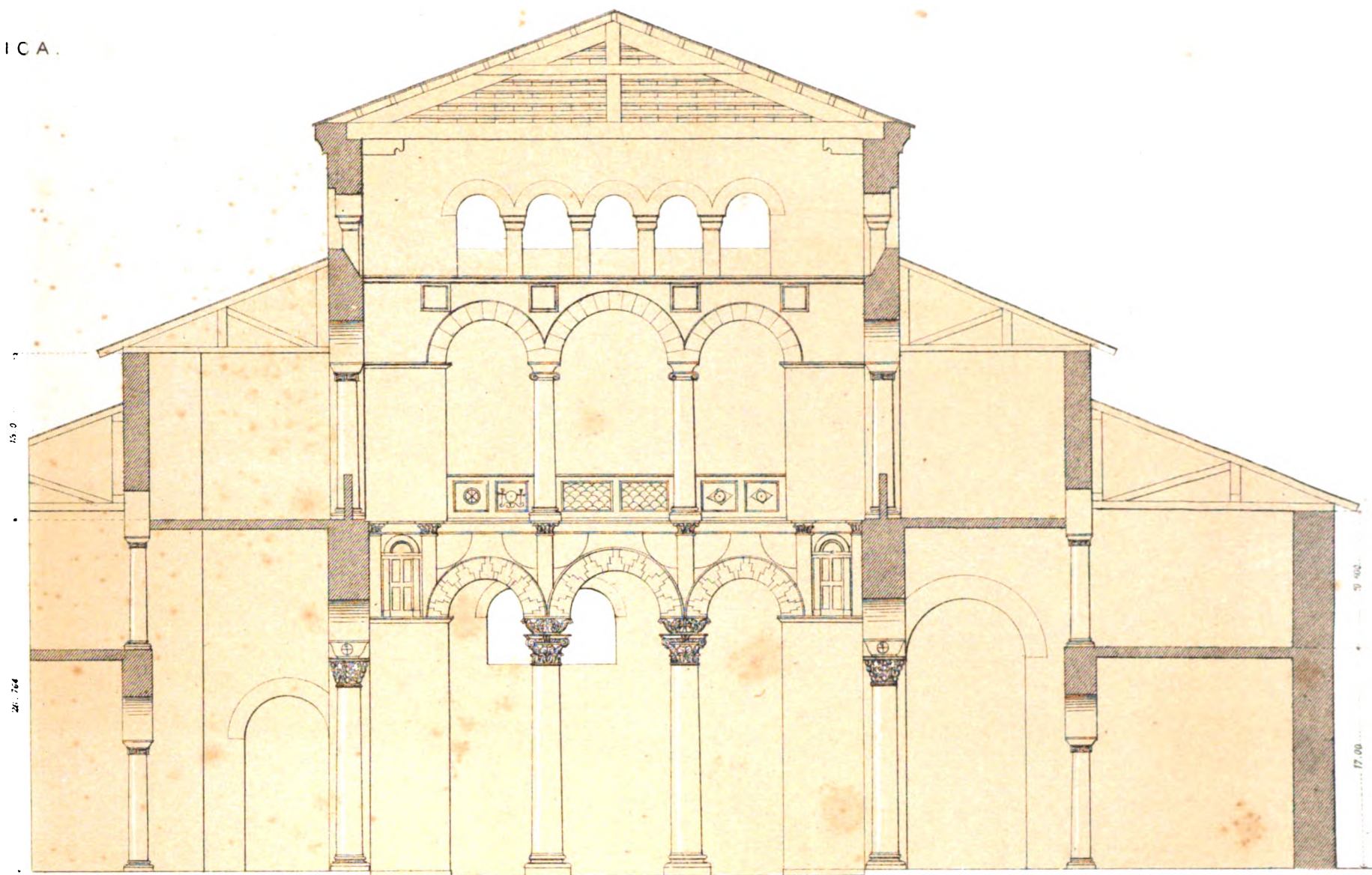


TRANSVERSE SECTION LOOKING EAST.

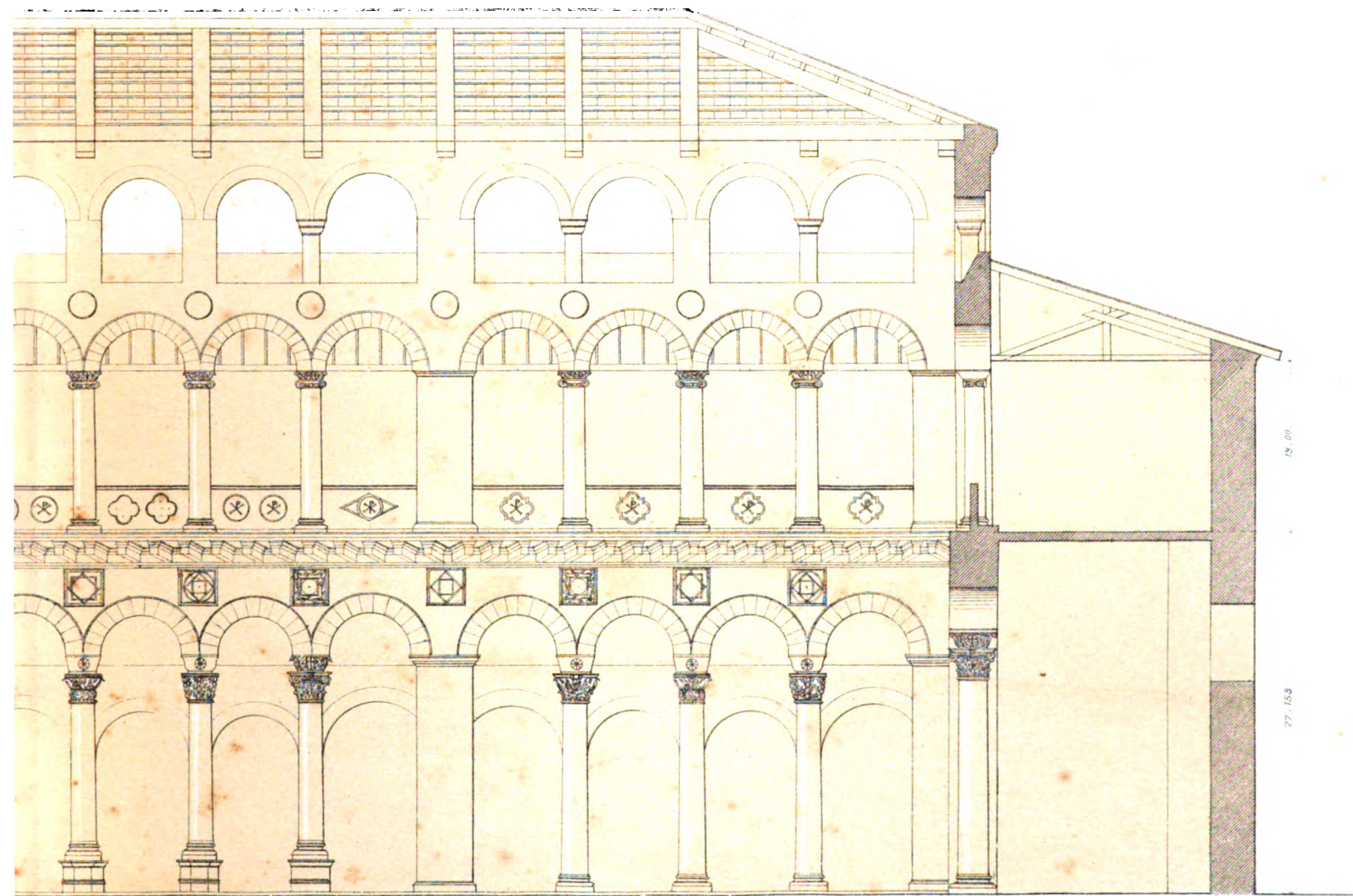


LONGITUDE

THESSALONICA.



TRANSVERSE SECTION LOOKING WEST.



LONGITUDINAL SECTION.



The feast of St. Demetrius lasted three days and nights; it was celebrated in the night as well as in the day, and was one of the great festivals of Thessalonica. The ceremony was opened by the duke or governor, who went in grand procession to the church, where a great concourse of people were assembled. He seated himself in the place of honour in the nave, in the presence of the archbishop, and the feast commenced with hymns chanted in honour of the saint; the Byzantine author adds, "It took place in the night, and terminated by the light of lamps and torches."¹

Tafel is inclined to believe that it was from the *ciborium* that the oil to which such marvellous effects were attributed, flowed.

The relics of St. Nicholas of Myra, who was also a Myroblete, were contained in a somewhat similar shrine. From what precedes, it is evident that the term *ciborium* here means a *chûsse* or shrine, and not the receptacle for the Holy Eucharist.

Amongst the numerous miracles attributed to St. Demetrius, we may mention the following, which has relation to the silver ciborium.

While the inhabitants of Thessalonica were celebrating the anniversary of the feast of St. Demetrius, on 26th October, A.D. 584, they had no apprehension of attack from their enemies. On the second day of the feast, the silver ciborium which was in the church was destroyed by fire. The news of this event spread rapidly through the town, and the entire population ran in haste to the church, so that the doors were blocked up. The silver with which the ciborium was plated, melted through the intensity of the heat, and ran upon the pavement like water. The anxiety of the crowd increased when they beheld the flames extend to the edifice itself, for it was a difficult matter to throw water on the roofs. It also became impossible to expel the citizens from the temple, as they remained wonder-struck at the richness of its treasures. In this dilemma, a nobleman, who was the secretary of the prefect of Illyria, inspired by St. Demetrius, cried out that the enemy was at the gates of the town. On this the assembled people rushed from the church to their homes, armed themselves, and went to defend the ramparts. The Slaves were approaching; the inhabitants beheld from the walls a troop of the enemy in the plain, in which stood the church of St. Matrona; it consisted of more than five thousand Slaves, the *élite* of the enemy's army, as much to be dreaded for their courage and ferocity as for their number.

At daybreak, when the barbarians approached the church of the holy martyrs Chionie, Irene, and Agape, which was situated not far from the walls of the town, the citizens opened the gates of the city and made a sortie; under the protection of the Saviour and of St. Demetrius, they engaged the enemy in a combat, which lasted the whole day, and ended in the flight of the enemy.²

The chroniclers state that this event took place in the third year of the reign of the Emperor Maurice, A.D. 584. At this period the Avari made excursions into Macedonia.

In the year 1185, the town of Thessalonica was taken by the Normans under the leadership of William, king of Sicily, and the church of St. Demetrius was the chief object of their depredations; the images of the saint were destroyed, and the inhabitants who had sought refuge in the church were unmercifully massacred. The historian Nicetas relates, in the life of Andronicus Comnenus,³ that the Normans used the oil of the tomb to grease their boots, and to fry fish with.

A similar calamity happened in the year 1430, when the town was taken by Sultan Amurath II. All historians, however, agree in acknowledging that the Turks conducted themselves with more propriety than the Christians; they were content to dip their hands into the sacred well, and to carry the oil home to be used for remedial purposes. The name of St. Demetrius is still respected by the Mussulmans; it is therefore not surprising to find his church preserved with the greatest care. Notwithstanding these attacks on the shrine of the saint, the secret source of the miraculous oil has never been discovered. *De artificio machinaque hujus miraculi silent*, says Tafel.⁴ This is the more surprising, considering all that has been written about St. Demetrius. The same author, who has collected with the greatest care all passages bearing upon the history of Thessalonica, mentions an inscription upon a silver vase

¹ Timarion, Greek author of the 13th century, *Notices and Extracts from Manuscripts*, vol. IX. ch. 6, p. 174; ap. Tafel, *l. c.*, p. 231.

² Anonym., *AA. SS.*, ch. xciii.—cv., pp. 137—141; ap. Tafel, *l. c.*, LXIX.

³ Nicetas, vol. I. p. 9.

⁴ *Op. cit.*, p. 120.

recorded by Angelo Mai,¹ which proves that this oil was sometimes exported:—“This vase contains the holy myrrh which comes from the well in which is deposited the body of the divine Myroblete Demetrius.”²

Outside the church, upon the wall that faces the stadium, was to be seen a portrait of St. Demetrius in mosaic. After the destruction of the ciborium by fire in the year 597, this work of art was restored by means of the donations of the faithful; but historians are silent upon the circumstances connected with its final destruction. It is not mentioned in the accounts of the taking of Thessalonica in the year 1430.

The chronicles of the invasion by the Slaves, collected by Tafel, show that the second church of St. Demetrius suffered again from the ravages of a fire in the year 690; but this fire was only partial. The remarkable edifice of which we give the plans is the second church.

The building as it stands is a *chef-d'œuvre* of Byzantine architecture, and shows that the traditions of ancient art had not completely been forgotten by the artists of Thessalonica. We here find very few capitals having great projection, as in the church of St. Sophia. On the contrary, the capitals in St. Demetrius' are but little altered from the ancient model.

The fire of the 7th century seems to have damaged chiefly the exterior; it probably injured only the monastery adjoining, and the façade of the church which still remains, engaged in the midst of buildings that possess no architectural character. The *atrium* accords but little with the richness of the interior. The fountain of ablution in the centre of the *atrium* has, however, been preserved. There is no longer an entrance by the central doorway, which is walled up, but by a side door to the right, above which is an inscription put up by order of Bajazet, but after his death.

THE CHURCH OF ST. DEMETRIUS IN ITS ACTUAL STATE.

WHEN the town of Thessalonica was taken by Sultan Bajazet in the year 1397, the cathedral church of the Greeks was converted into a mosque under the name of Cassoumihie Djamasi, or mosque of Cassim. On the side door on the right the Mussulmans placed an Arabic inscription, stating the dedication of the building to the worship of Islam. It is in the following terms:—“Sultan Bajazet Fetethi (victorious) has given this house of God to the Mussulmans. Study and meditate on the greatness of God. Pray and humble yourselves, for God loves prayer. The year 898.” This inscription must have been restored, for the year 898 of the Hegira corresponds with A.D. 1495, and Bajazet died in 1403. When the town was ceded to the Greek emperor, the church was consecrated anew to Christian worship. Sultan Amurath took Thessalonica A.D. 1430—it may be conjectured from an inscription that we give further on, that the church remained in the hands of the Greeks until A.D. 1480 and some years later. At the time of the taking of the town, the church was exposed to the ravages of the conquering Turks—its furniture, the *iconostasis*, and the *ambo*, were destroyed; and it was in a damaged state when the Greeks retook it.

The church of St. Demetrius is situated in the western part of the town, and overlooks the site still called that of the Hippodrome. It stands due east and west, according to ancient usage, and the doors are at the west end.

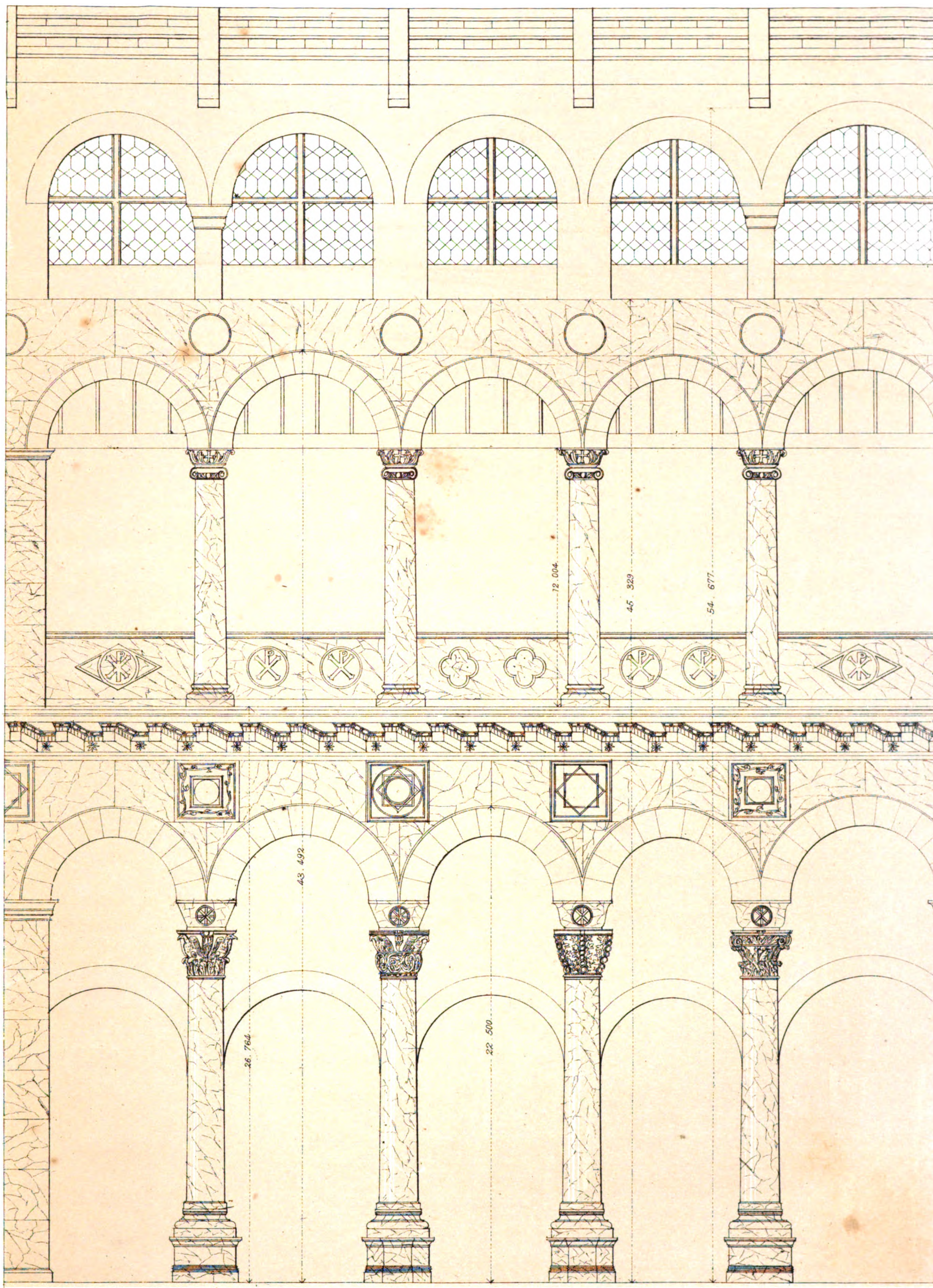
The exterior of the edifice is concealed by a block of modern buildings, erected no doubt on the ruins of the burnt monastery. The church is entered by a side door on the left, which leads immediately into the church. The nave is preceded by a small square court or *atrium*, in the midst of which stands a Byzantine fountain. The existence of this fountain is a proof of the great antiquity of the church, for we know that it was only in the earliest times that Christians practised ablution before entering their churches. This fountain has eight columns supporting arches. In the midst is a basin of sculptured marble.

The *atrium* formerly led into the *narthex*; it was, no doubt, originally ornamented with sculpture, and had a colonnade. On a fragment of marble is seen the following inscription:—**ΕΠΙΣΚΟΠΟΣ ΚΩΝΣΤΑΝΤΙΝΟΠΟΛΕΩΣ** (Bishop of Constantinople). To the right and left of the *atrium* there are two smaller courts; that on the right gives access to the *narthex*.

¹ *Scriptorum Veterum Nova Collectio*, vol. III. section 1. p. 140.

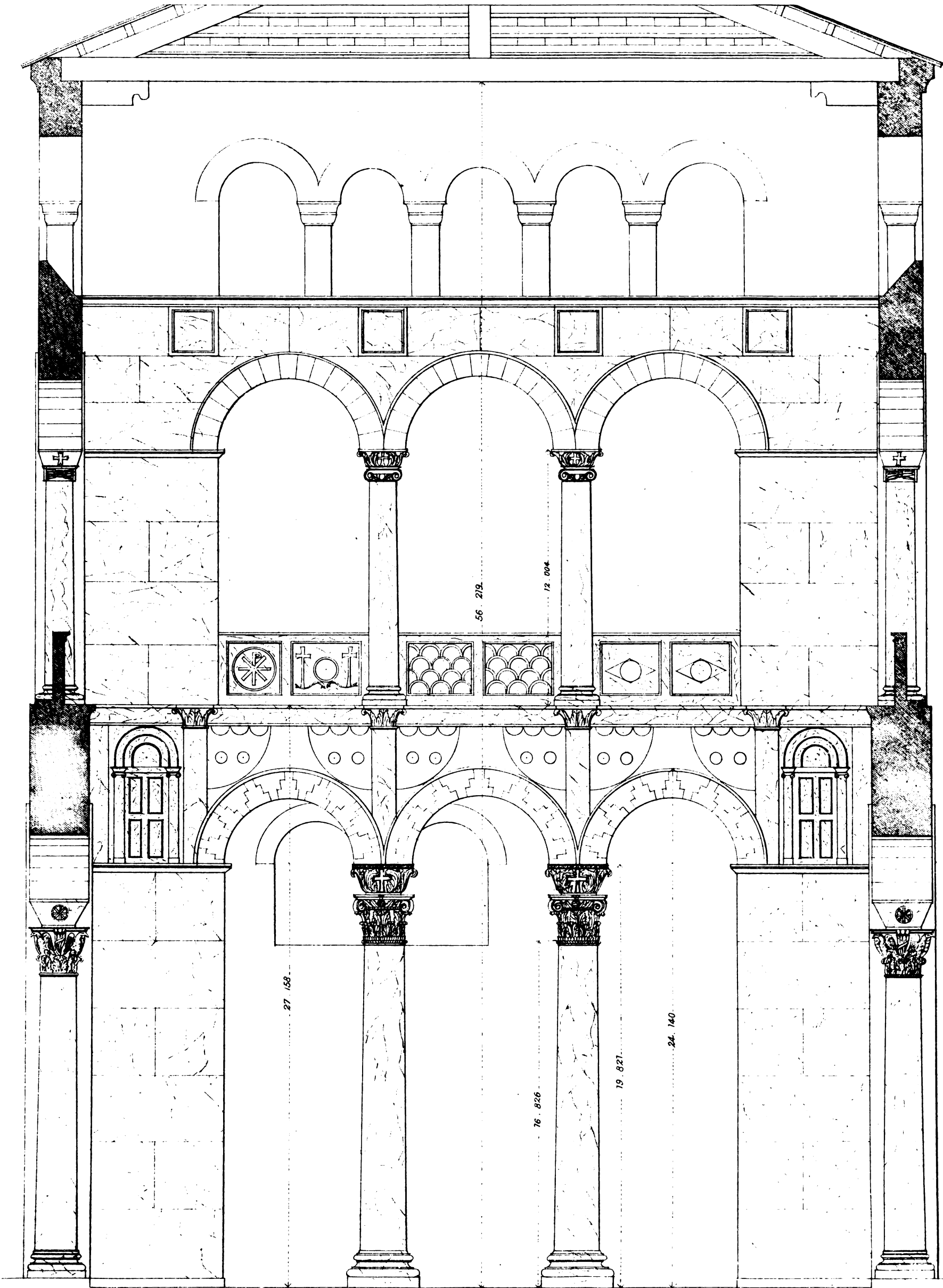
² The author remarks that the word “well” (φρέαρ) is used poetically.

ST DEMETRIUS' THESSALONICA.



DETAILS OF BAY OF NAVE.

ST. DEMETRIUS' THESSALONICA.



DETAILS OF WEST END.

Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 Feet
R. F. Pullan, direct.
Day & Son, Lith^{rs} to the Queen.
C. Warren, del.

The *narthex* is very simple in construction. It consists of a transverse passage, the ceiling of which is formed by the floor of the *gynæconitis*, and it is separated from the nave, only by three columns.

The nave is on the same level as the *narthex*—it is 145 ft. 6 in. long and 37 feet wide. There are double aisles, with two ranges of columns: these aisles are 16 feet and 12 feet wide respectively. (See the Plan, Plate XVII.)

The tomb of St. Demetrius is situated in a crypt at the north side of the *narthex*. The crypt is preceded by a dark semicircular chamber built of brick, 20 ft. 6 in. in diameter. The sepulchral chamber itself is square, with domical covering; it measures 16 ft. 9 in. each way. In the midst is a brick tomb deprived of all ornament, round which the Greeks still assemble to burn wax tapers, which are sold to them by the Turkish keeper of the mosque. It was here that the miracle of the oil was performed; the ground and the walls are quite saturated with it. But in the time of the Christian dominion, this holy place shone with the richest ornaments. The historian John Anagnosta¹ mentions the tomb of his compatriot the celebrated martyr. The monument was covered with gold and silver ornaments, with pearls and precious stones, and the walls were lined with marble.

When the ancient *ciborium* was destroyed by fire, it is probable that the relics were removed to this crypt: this is the reason why historians, after the period of the fire, do not mention the *châsse*.²

At the entrance of the nave, on the first pillar, is an inscription in hexameter verse, in honour of a Greek of Constantinople, who had retired to Thessalonica, and who, perhaps, rendered some service to the church of St. Demetrius.³

This is the translation of it after M. Letronne:—

“Having become the glory of the Greek nation
By the union of all virtues,
Deprived of thy country, alas!
Thou hast not partaken of the stain
Imprinted on her by barbarians.
Attached to the virtues of thy ancestors,
Thou hast shone by means of splendid virtues
Like gold or the star of dawn;
Devoted to the culture of wisdom and courage,
Thou tookest for a foundation these sublime perfections:
Prudence and equality before the law.
All beholding in thee a divine image,
Were as much captivated by the insinuating eloquence of thy words,
And by the graceful splendour of thy beauty,
As they were struck by the greatness of thy actions.
Alas! it is in midst of the brightest hopes
That I lose thee, O light, O glory of my life,
O glory of thy country, golden ring in the chain of thy noble race!
Masterpiece of partial Nature,
I lament my misfortune, which is also a public misfortune;
Thy death is a thunderclap.
Cherished head, my hope, my life, my light, my delight,
Scion of Byzantines and Greeks!

Lucas Spantouna, servant of God, fell asleep in the year 6989, in the month of January.”

This date corresponds with the year 1480 of our era.

It would appear from the expressions of tenderness contained in it, that this inscription was due to the affection of the wife of Spantouna, and was not a public token of the gratitude of the inhabitants of Thessalonica. It possesses a certain historical interest, as it shows that, fifty years after the taking of the town, the church was still in the possession of the Greeks. According to the Arab inscription placed over the door, the church was not finally converted into a mosque until the year 898 of the Hegira, that is to say A.D. 1495.

¹ Tafel, *op. cit.*, p. 132.

² Cf. Tafel, *ibid.*, p. 133.

³ See Plate of Inscriptions.

Plan and Situation of the Church.

The plan of the church of St. Demetrius is of that form which the Latins called Basilica, and which Greek writers designated under the term *Δρομικὸν σχῆμα*, a stadium or oblong. It is remarkable, that amongst the numerous definitions of churches given by Leo Allatius (see p. 64), he never makes use of the word basilica. We, however, prefer to use this word, as it is employed by modern architects, though it was never used by either the writers or architects of Byzantine times.

The church of St. Demetrius then is a basilica, with a nave and double aisles. To the east of the aisles are two square compartments, surrounded by columns: these *atria* are the full height of the nave; they were reserved for the deacons and other ministers. No similar arrangement is known to exist in any other church.

Each atrium is separated from the nave by a pointed brick arch, sustained in the centre by a square pier: this is evidently a modern addition;—the round arch is employed in every other part of the church.

The nave is divided lengthways into three large bays by massive square piers; the centre bay has four columns, the other three each, all supporting semicircular arches. The columns of the central bay have pedestals, two of them square and two octagonal. The same arrangement is followed in the gallery of the first story, or triforium; in the third, or clere-story, are ranges of arched windows separated by short massive columns.

The columns of the aisles are half the length of those in the nave; they support a wooden gallery which runs at the height of the imposts of the nave.

At the end of the south aisle is a small chapel, ornamented with columns; this is the *skeuophylakion*, used for containing the sacred vessels; it is an indispensable adjunct to a Byzantine church; it measures 20 feet by 18 feet. It is to be remarked that all the internal decoration is composed of slabs of marble of different colours; there are neither mouldings, nor cornices, nor modillions. The entablature of the ground-floor is ornamented with marble mosaics, representing modillions, with a decoration of beads, dentils, and flowers.

The archivolts of the arches of both stories are composed of voussoirs, of marbles of different colours. The piers are covered with white marble slabs, and the spandrels between the arches have panels of inlaid marbles of various colours. (See Plates XVIII. and XIX.)

The capitals of the columns on the ground-floor are all varieties of the Corinthian order, carefully executed. They are surmounted by *dosserets* of marble, which receive the arches. The columns of the triforium are of the Ionic order, the capitals being surmounted by very high *dosserets*. These columns are separated by a low marble parapet, ornamented with panels bearing the cross or the *labarum*. The *dosserets* are, without exception, decorated with the cross, sculptured in the midst of foliage. All these crosses have been respected by the Mussulmans.

The semicircular apse is lighted by five large windows, separated by columns, which rest upon a surbase.

The pavement of the church is of white marble. At the east end of the nave there is a step, marking the position of the *iconostasis*, or choir-screen. The *atria* are marked by a difference in the level of the floor: their height, as we have said before, is the full height of the nave, and there is a triforium gallery, forming a tribune, no doubt reserved for a particular class of worshippers.

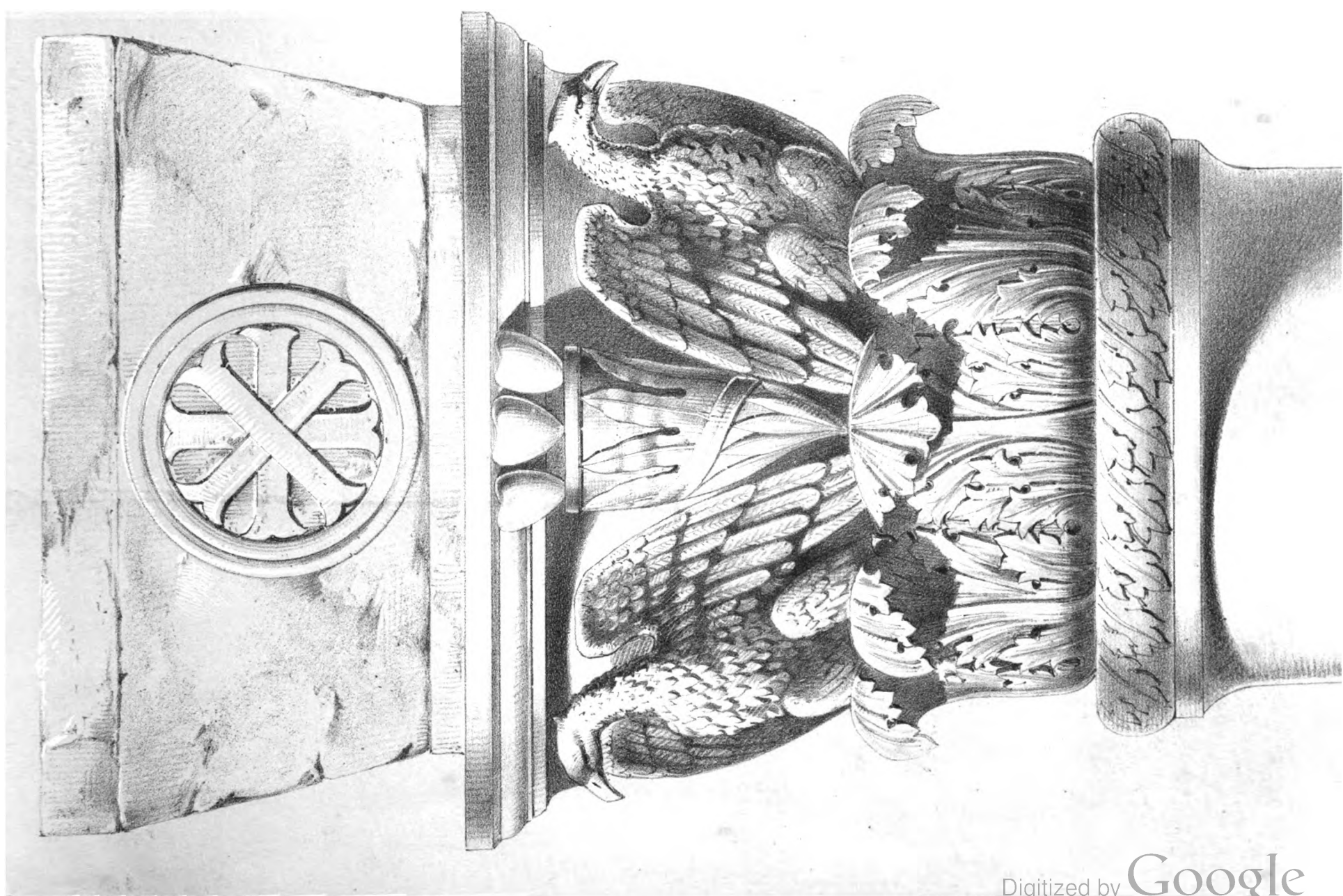
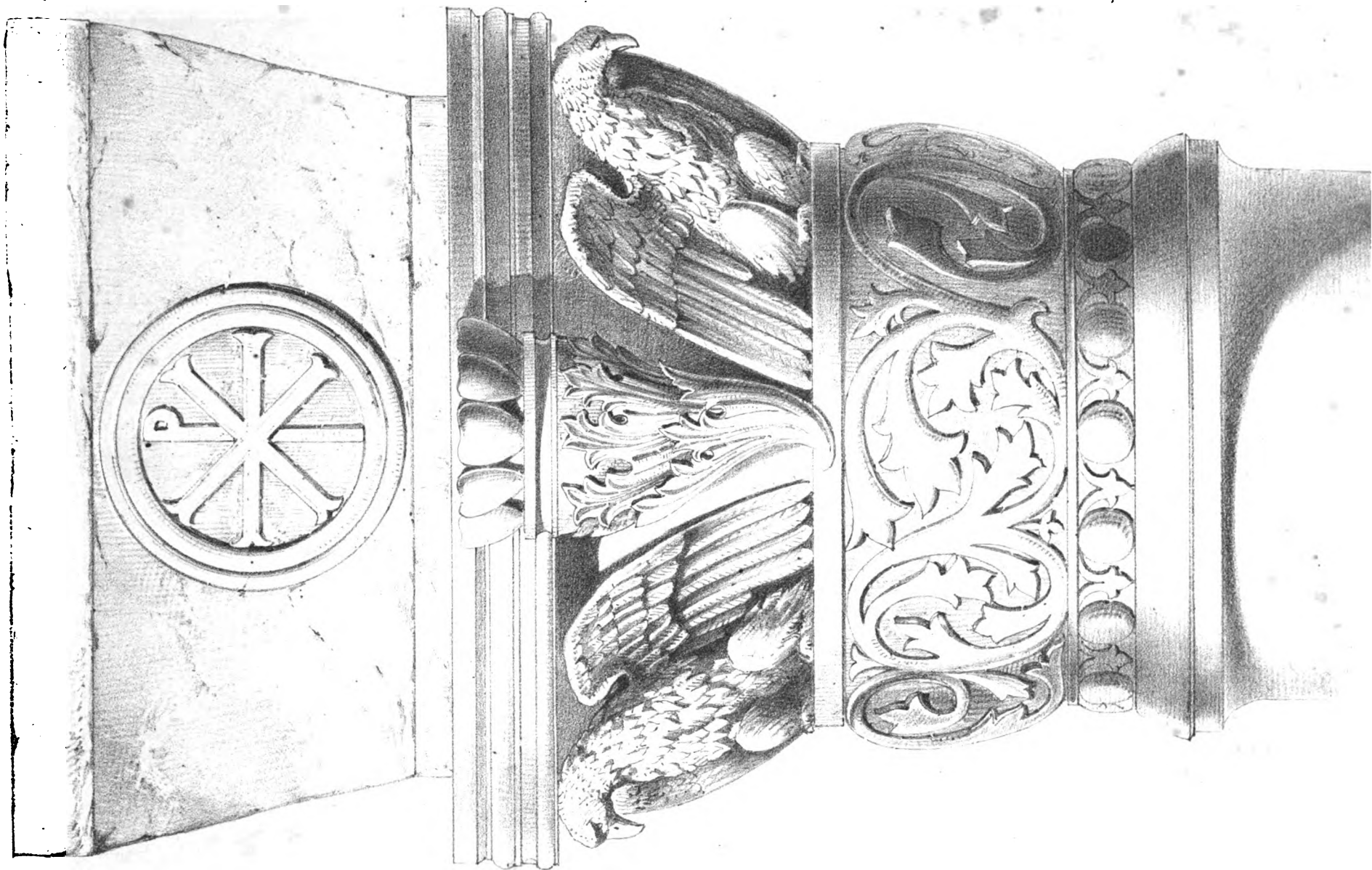
The upper gallery, called *gynaecitis*, or *catechumene* for women, passes all round the church, over the narthex, and terminates at the two *atria*.

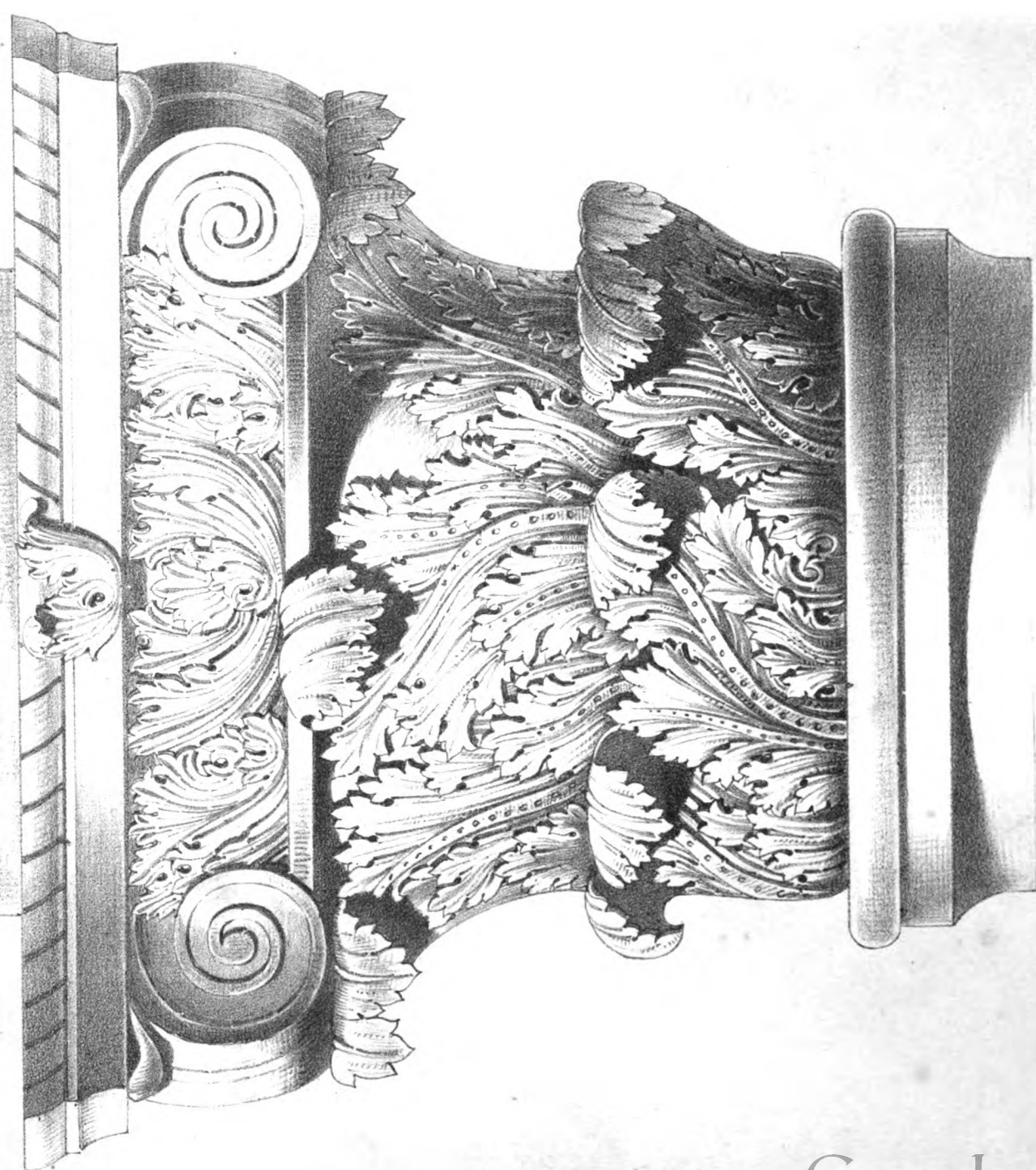
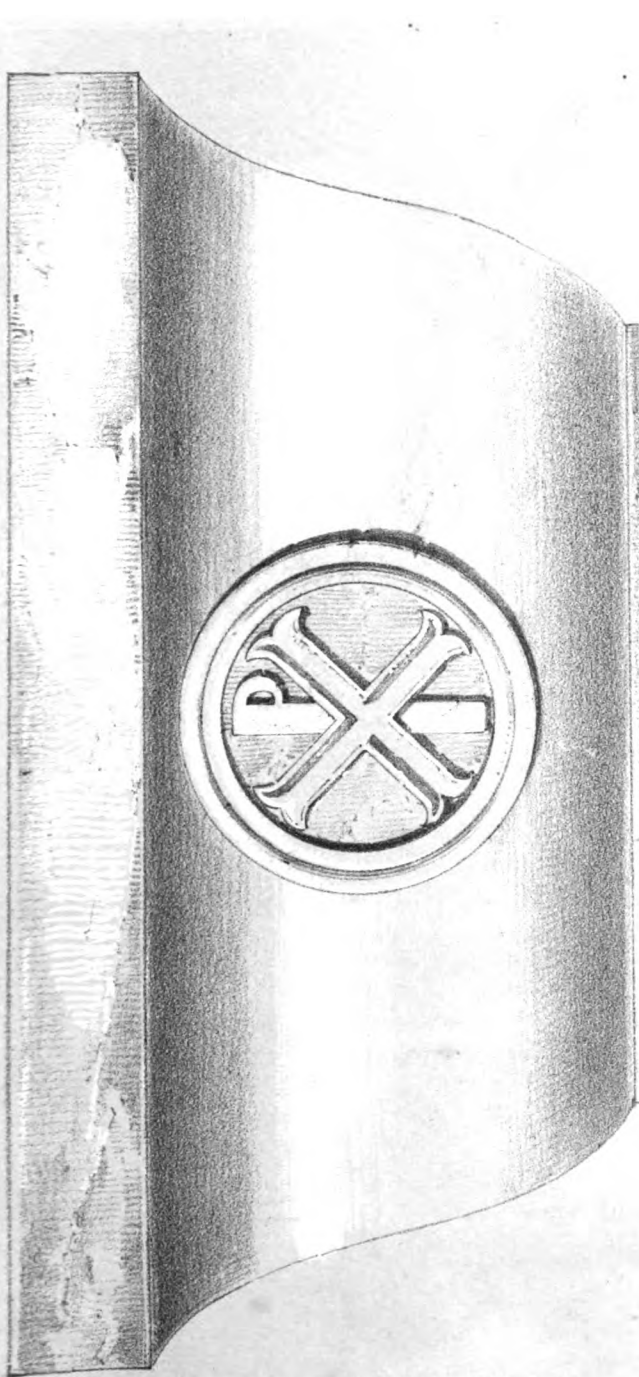
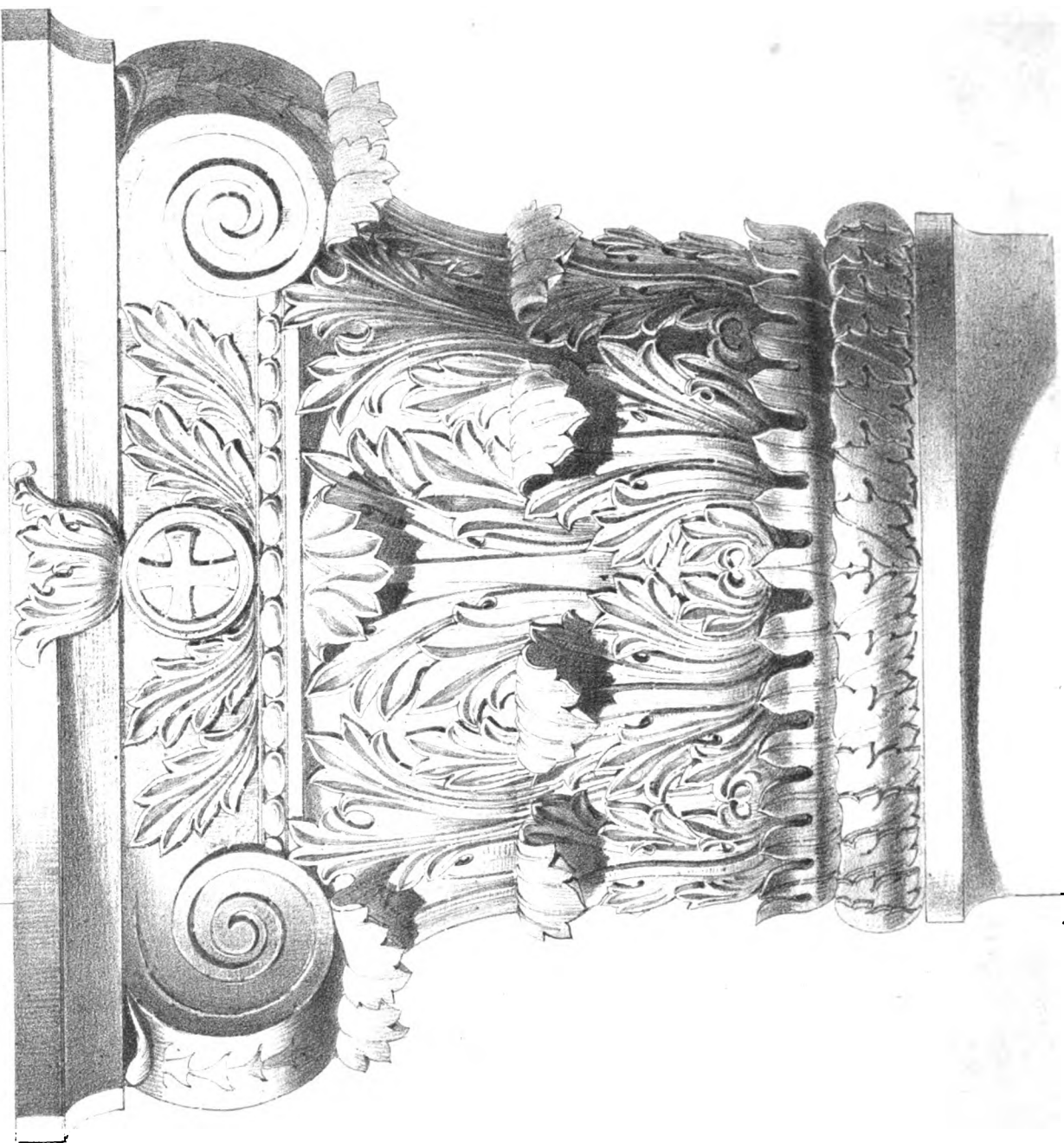
The semicircular apse is covered with a hemispherical vault. This part of the church is at present deprived of all decoration; originally it must have been ornamented with mosaic pictures.

The nave has an open oak roof, of very simple construction. The character of the carpentry resembles that of the church of St. Paul without the Walls, at Rome.

The height of the lower order is 17 ft. 8 in.; that of the Ionic order is 12 feet. The general proportions of the whole are excellent.

The capitals of the nave are executed with remarkable precision. They are not inferior in style to Roman capitals of the times of the Antonines. This circumstance is a proof





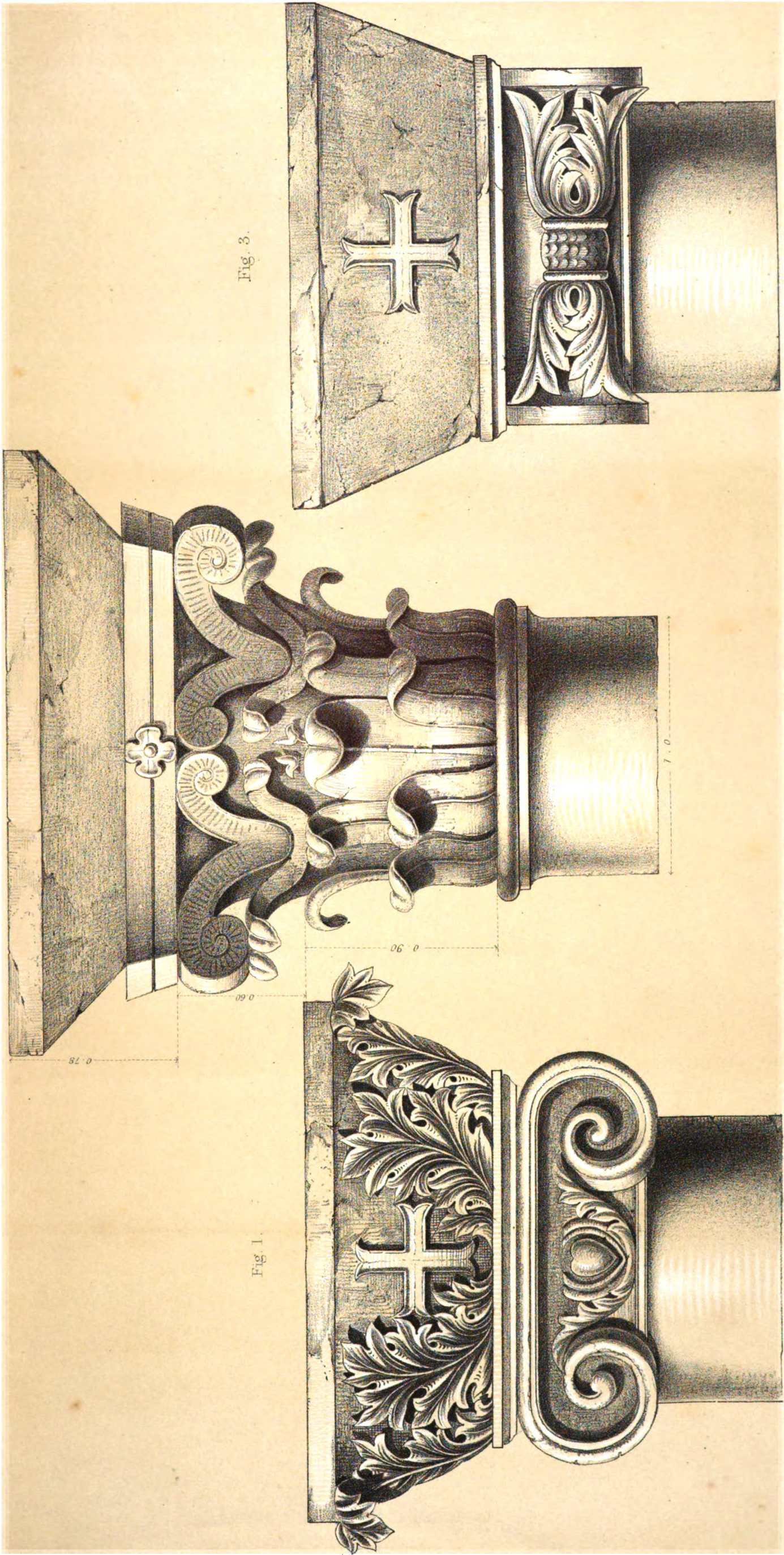


Fig. 2.

Fig. 3.

Fig. 1.

Fig. 2.

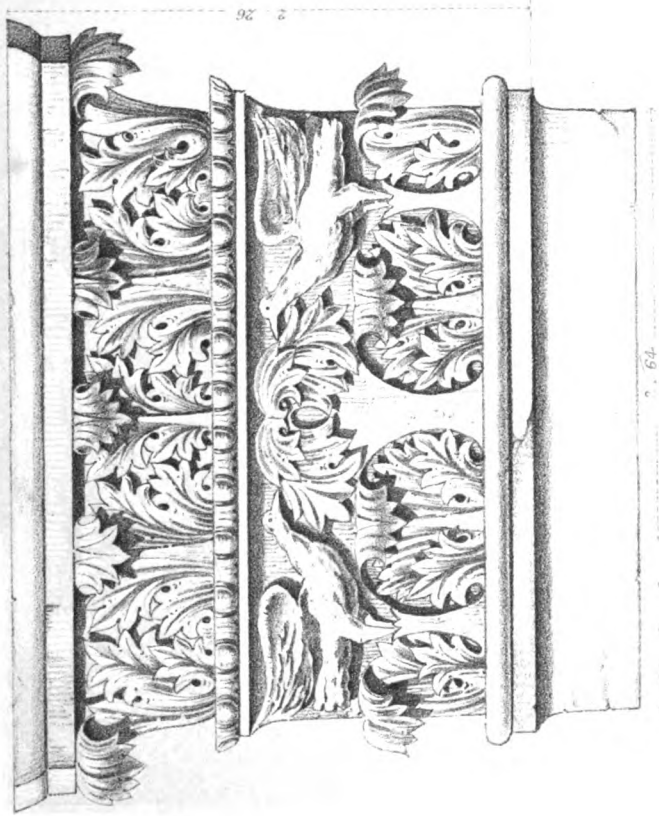


Fig. 1.

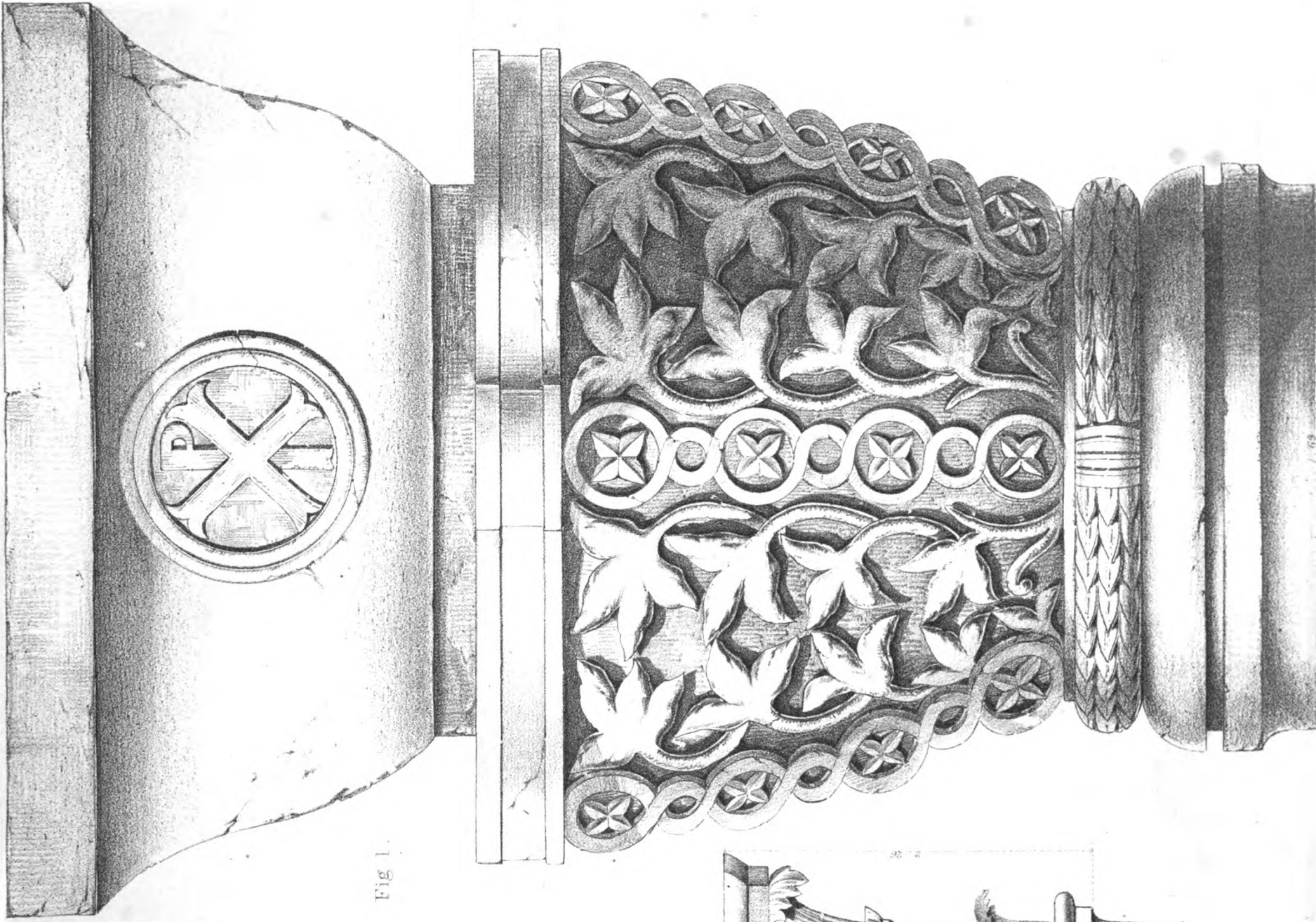
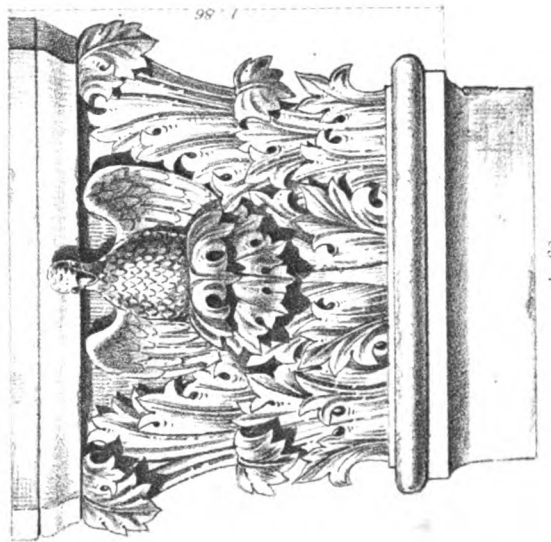


Fig. 4.



Fig. 3.



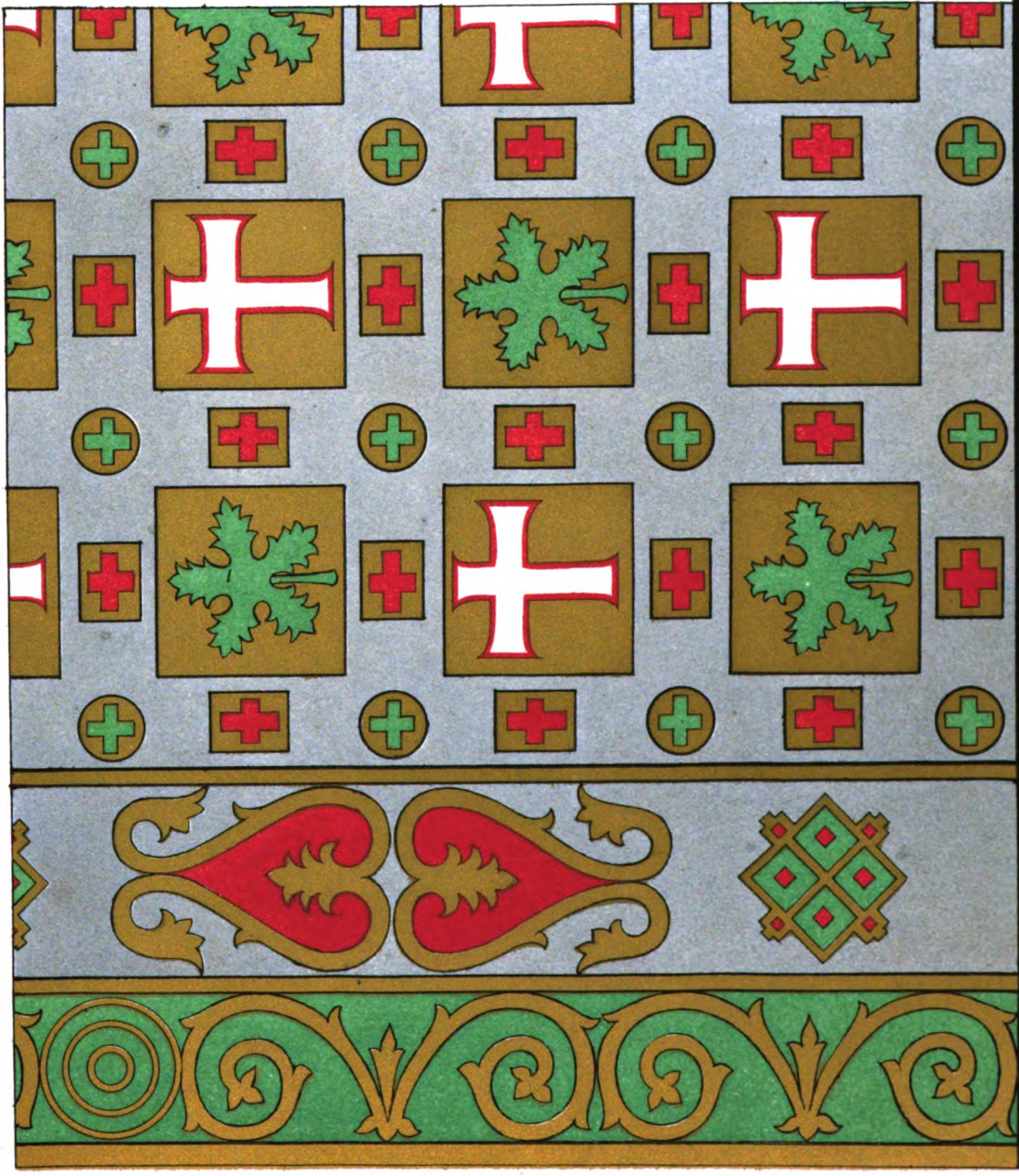
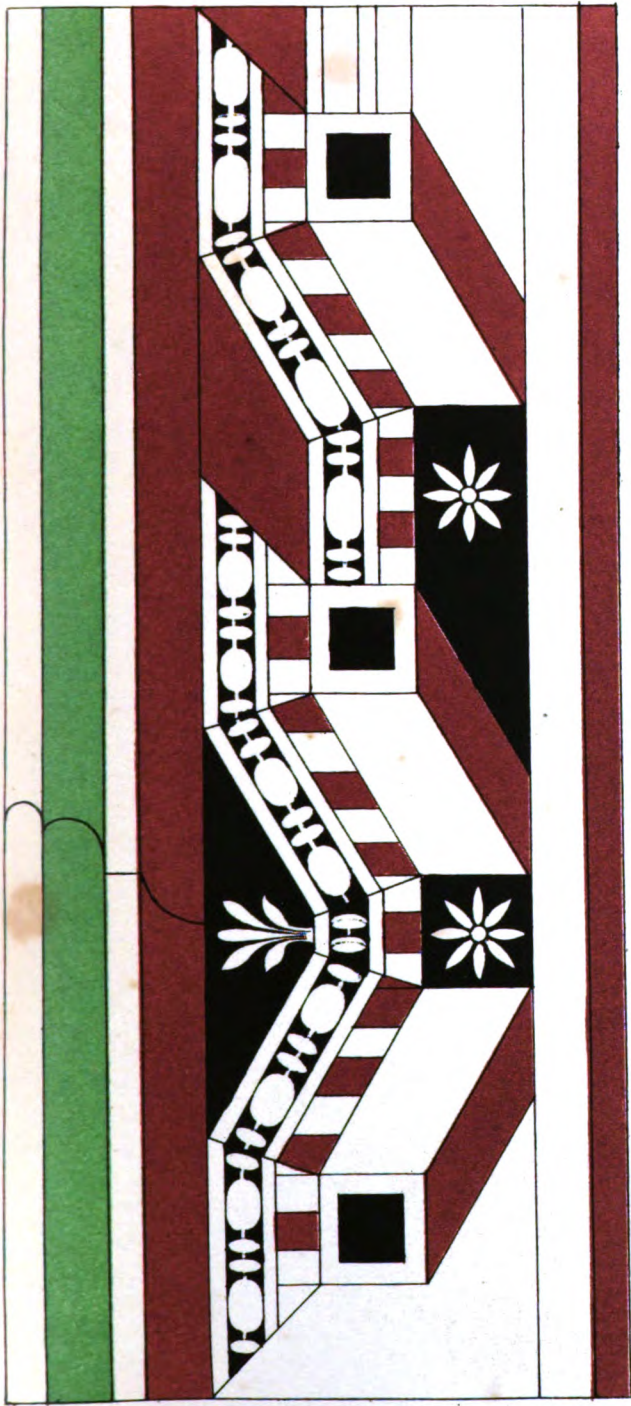


Fig. 1

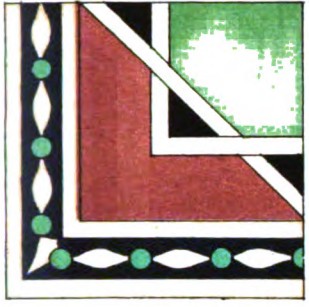


Fig. 3

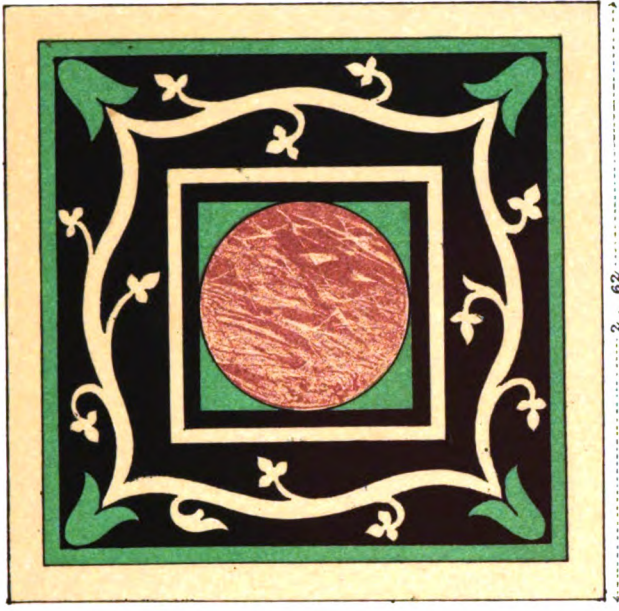


Fig. 4

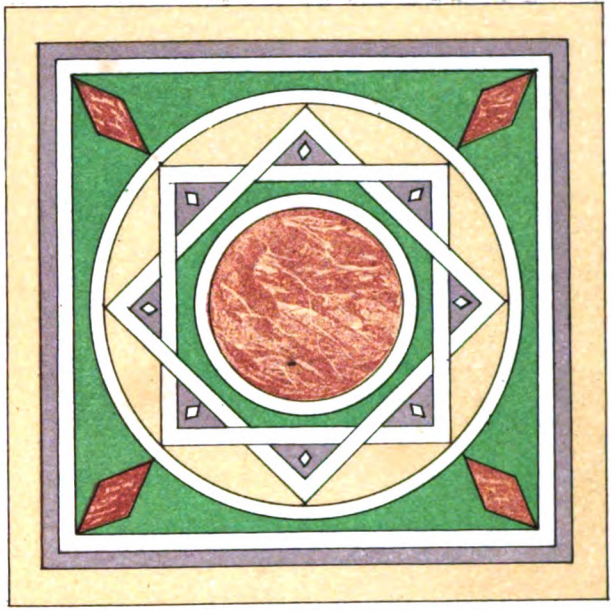


Fig. 5

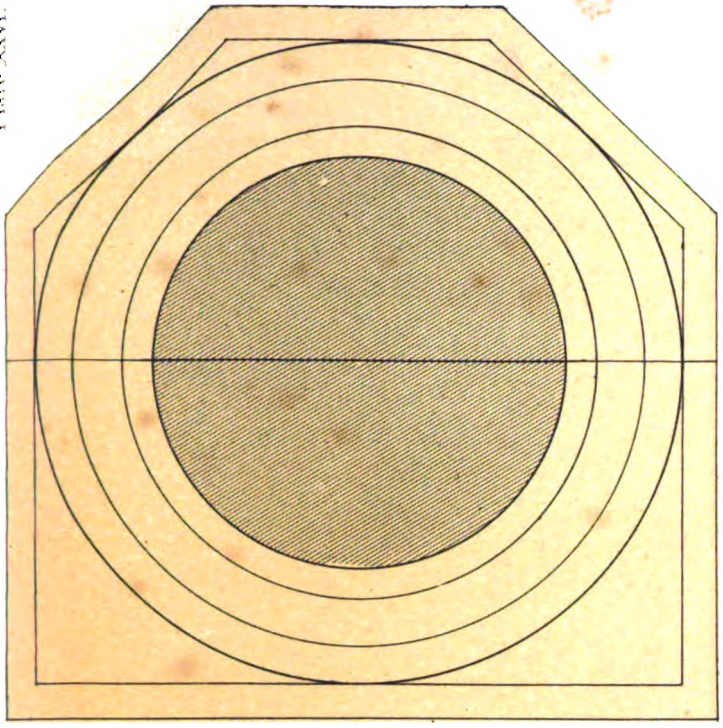


Fig. 6

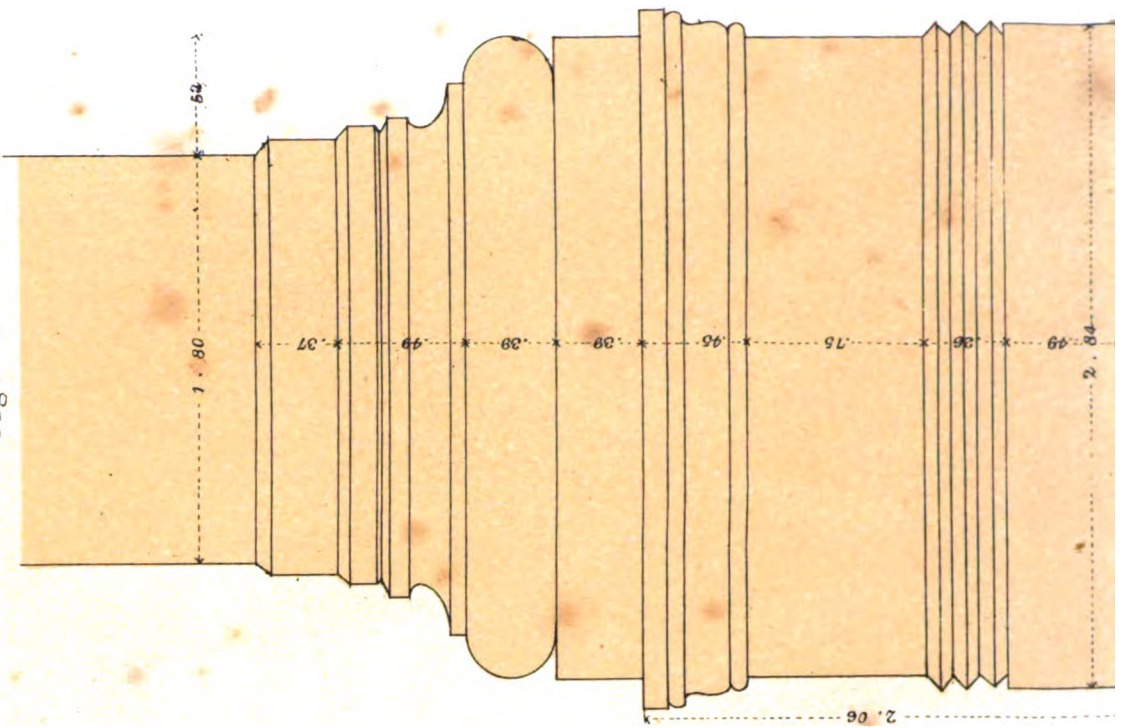


Fig. 7



ХЕ ВУНОН



of the antiquity of the edifice, and shows that the church of the 6th century was not destroyed by the fire, but that the conflagration was partial only.

An eagle with outspread wings is sculptured on most of the capitals; it supports the volutes, or occasionally replaces them. One capital is formed by four eagles resting on a crown of foliage, deeply under-cut. (See Plate XXII.) This is a great departure from the pure Corinthian style. At the ends of the nave are two capitals in the form of corbels, also much under-cut. Similar ones are to be seen in the church of SS. Sergius and Bacchus at Constantinople. These are the only marks of declining art to be seen. The composition of one of the capitals is very remarkable; the leaves are those of the acanthus, which, instead of being folded over upon themselves, are turned on one side, as though the foliage were agitated by a breeze. (See Plate XXIII.)

The order of the triforium is a simple Ionic, without anything remarkable about it. The capitals of the columns in the *atria* are Corinthian, of less defined character than the rest.

The church is lighted by means of small pieces of glass set in cement, in the form of lozenges and circles. This mode of lighting does not appear to have been altered in modern times.

The general construction of the edifice is of brickwork, cased with marble.

The plans and details of the building will enable the reader to perceive that the traditions of ancient art are better preserved and of greater purity here than in the *chef-d'œuvre* of Justinian,—the church of St. Sophia at Constantinople. (See Plates XVII.—XXVI.)

The bases of the columns are for the most part very high, according to Byzantine custom. They consist of a plinth, a torus, a scotia, and a broad fillet. We do not remember to have seen on Byzantine bases that enrichment which we find on Roman bases, and also on those of St. Mark's at Venice.

In the central bay of the nave the bases and pedestals are of a single block of marble. All the shafts of the columns are also of a single block. They are for the most part white, but there are some that are green veined Cipolino, or marble of Carystus. The columns of the *atria* are red granite, doubtless taken from some more ancient building.

The columns of the narthex are of the Composite order; the shafts up to the astragal are 16 ft. 9 in. high; the capitals are exact copies from the antique. The capitals of the *antæ* to the right and left of the narthex are ornamented with acanthus-leaves, in the centre of which are sculptured birds in the act of drinking.

If we compare this edifice with other Byzantine buildings, we shall at once perceive that it is anterior to the reign of Justinian.

All travellers who have visited Salonica are unanimous in their admiration of the grand effect of this church. Their descriptions, however, are brief, and are wanting in exactitude and in detail.

Paul Lucas, the first of these,—one who always deals in the marvellous,—imagines a second church as existing below the principal one:—

“That which the Christians before the dominion of the Turks called the church of St. Demetrius, is above all remarkable. It is an extremely beautiful structure (*vaisseau*), everywhere sustained by fine columns of jasper and porphyry.

“This magnificent building has also below it another of equal beauty. For the rest I am assured, that in these two bodies of the church, which are one upon the other, there are more than a thousand of these beautiful columns. The pavement of the upper church was formerly mosaic; its choir of the finest architecture.”

Pococke also describes this church:—

“The finest mosque in the town was a church dedicated to St. Demetrius. It is 71 paces long and 41 broad, and on each side there is a double range of white marble columns, which support a gallery with columns. The gallery which rests upon the interior range of columns is underneath the gallery of columns which adjoins the great nave. All the church is completely lined with slabs of marble.”

Felix de Beaujour, in his *Tableau du Commerce de la Grèce*, says:—

“It is a Greek cross with two aisles, which sustain vast galleries. The nave of the middle is a beautiful structure (*vaisseau*), sustained by two rows of columns of verde antique, with Ionic capitals. The building is of brick, but the interior is lined with marble. Its form proves that it was erected in the earliest times of the Lower Empire.”

Cousinéry, full of admiration for this edifice, thus describes it:—

“Amongst the mosques that adorn the town, there are two, the construction of which belongs to the Middle Ages, and which deserve attention; one is dedicated to St. Demetrius, and the other to St. Sophia. The former is the larger and the more rich; it is divided into three [five] naves, the principal of which is formed by sixteen columns of verde antique. Above the columns is a large gallery, the full width of the two lateral naves, ornamented with columns of the same sort of marble as those of the ground-floor. These smaller columns number sixteen on each side: four other large columns are placed near the sanctuary; they are of the red granite of Egypt, and have a fine polish. The ceiling is formed by an oak roof, without painting or other ornament: against the gallery wall are placed medallions of various precious marbles, such as porphyry and serpentine; but most of them were destroyed or lost by the imaums or priests, who, being constantly in the temple, had opportunities for taking them away and selling them in fragments to Europeans.”

Clarke gives a short notice of this church:—

“The mosque of St. Demetrius, which I also visited, was formerly the metropolitan church. Its form is that of a cross.”

Pococke regards it as the most remarkable mosque in the town:—

“It has on each side a double row of columns of verde antique, with Ionic capitals, and all the interior was lined with marble, of which a great part still exists. It is about 70 yards long and 40 broad.”¹

THE FAIR OF ST. DEMETRIUS.

THE XENODOCHIA, OR CARAVANSERAI.

THE commemoration of the feast of St. Demetrius was celebrated at Thessalonica by a great market, to which came merchants from all parts of the Mediterranean.

Timarion, a Greek writer of the 13th century, has left behind a description of this fair, which he compares, not without some reason, to the Panathenaic or Panionianic festivals. These panegyries of the Greeks afforded opportunities for great fairs, where commercial transactions were carried on in the intervals between the religious ceremonies. This custom has been perpetuated until our own day in the West of Europe. We still find the principal fairs held on saints' days.

The Byzantine author, portions of whose writings have been reproduced by Tafel,² speaks as an eyewitness; he gives a most lively picture of those great markets, which still take place in some countries in the East. The movements of the crowd, and even the plan and arrangement of the fair, are described with striking veracity: he describes the position of the tents; in long parallel lines, with secondary lines ranged obliquely; which made him compare the whole to a grand arena.³ We give the description, as we consider it interesting and pertinent as that of a grand Byzantine fair.

“The feast of St. Demetrius may be compared with the Panathenæa of Athens or the Panionia of the Milesians. It is, in fact, the greatest of the feasts or panegyries of the Macedonians. It attracts not only a great crowd of Autochthones and indigenous inhabitants, but also people from all parts of Greece and Mysia. Those also who inhabit the country from the Ister unto Scythia; the Campanians of Italy; the Iberians; the Lusitanians, and the Celts who are on the other side of the Alps; in one word, all those bordering on the ocean send deputies and suppliants to the great martyr, whose glory is spread through Europe.

“As to myself, I had mounted to a height which overlooked the fair, and having seated myself, I inspected it at my leisure. This is what I saw: The tents of the merchants were placed in parallel lines, facing one another. The ranges of tents, widely spread and placed face

¹ *Voyage de Paul Lucas*, t. i. p. 203; Pococke, *Description of the East*, 1743—45; Cousinéry, *Voyage dans la Macédoine*, vol. i. p. 42; Félix de Beaujour, *Tableau du Commerce de la Grèce*, vol. i. p. 43; *Clarke's Travels*, vol. ii. part iii. p. 357; apud Tafel, *Thessalonica*, p. 133, sqq.

² Locus memorabilis Timarionis, says Tafel.—Timarion, *Notices et Extraits des Manuscrits*, vol. ix. ch. 5, p. 174; ap. Tafel, *Thessalonica*, pp. 227—232.

³ Ὡς περὶ μικρότατοι πόλεις ἐρυστικοῖς ὁλοῖς περιψύονται.

to face, were separated by spacious passages. Obliquely to these, lines of other tents were planted, which formed long files, having from a distance the appearance of the legs of an enormous spider.

"The commerce that took place there was something wonderful. Two ranges of tents were reserved for merchandise; one range was destined for the exhibition of cloths, and served as a place of assembly for the crowd. Perhaps you are desirous of knowing what traffic was carried on here, and what we saw when we descended the hill; how many in this place of resort, and of this crowd of men and women, came from Bœotia and from the Peloponnesus! how many merchant ships came from that part of Italy nearest to Greece! The best naval expeditions arrived in great number from Phœnicia, Egypt, Spain, and the Pillars of Hercules, loaded with tissues. But these last brought directly to ancient Macedonia and Thessalonica the merchandise of their respective countries.

"The ports of the Euxine still sent vessels to Byzantium, and supplied the fair with many horses and mules (*hemionoi*), which carried the convoys of merchandise."

From the earliest times the internal commerce of the East was carried on by caravan. Letters were transmitted by couriers, who were established in the time of Cyrus, and were called by the Persians, *angari*. The Romans, when masters of Italy, kept up this custom, and regulated it by laws that were preserved until the end of the Byzantine empire. The corporation of couriers (*veredarii*) was charged with the transmission of the government dispatches, and houses for relays were established at regular distances, called *mansiones veredariorum*; the *veredi* were the horses employed for the post. In the times of the emperors, the *mansiones* were supplied not only with post-horses, but with carriages for the public functionaries who occasionally traversed the country.

According to the Julian law, they received lodging and food for their horses gratuitously. Cicero,¹ when going to his seat of government in Cilicia, wrote to Atticus that he derived no advantages from the privilege of the Julian law, and that he paid for forage, wood, and everything supplied to him.

The stations were fifty miles distant from one another. Every station had twenty horses; five of these were changed every year. A veterinary surgeon was attached to each establishment.²

Gentlemen travelling could make use of the imperial posthouses, but only when they had permission from the governor. By degrees these rules relaxed, and merchants made use of these means of transport. Upon their arrival in towns, they lodged in the public edifices called *xenodochia*, or hostels for strangers. The *Notice of the Empire* mentions a great many in the different quarters of Constantinople. The principal personages of the Byzantine court made it a point of honour to erect them in large commercial towns. When the Turks arrived in Asia Minor, they took great care that these buildings, which supplied the wants of nomad civilization, should not be destroyed, and under the name of khans — caravanserais, that is to say, palaces of caravans, they erected edifices of this description in the towns and on the principal roads of the Ottoman empire.

In the same manner that the mosques or baths of the Turks were built after the original Byzantine type, so the caravanserais were built after the model of the *xenodochia*, or hostels. We have good reason for supposing that the Valide Khan of Constantinople is no other than the Byzantine *xenodochium* that existed near St. Sophia's.

These hostels, due to regal munificence, or to the generosity of eminent persons, had endowments, by means of which strangers and merchants received accommodation at very little expense. They had stables and magazines for merchandise on the ground-floor, and upon the upper floor chambers for the use of travellers.

The caravanserai of Saloniki, the plan of which we give in Plate XXXII., is an example of one of the best buildings of this description. A large court surrounded by a corridor gives access on the ground-floor to chambers, which are all provided with chimneys.

At the end of the court is a large vaulted gallery for horses and merchandise. On the external façade there is a line of shops, the rent of which forms part of the revenue of the caravanserai.

The foundation of this khan is attributed to Sultan Amurath II.; but the alternate courses

¹ *Ad Atticum*, ep. ccix.

² *Theod. Code*, l. 17, 30; Procopius, *de Bello persico*, book II.

of brick and stone point to a Byzantine origin. The horse-shoe arches of the corridor do not contradict this hypothesis, for they are found in Byzantine buildings of the latter part of the 12th century.

The gateway and some restorations were probably the work of Amurath, and this may have caused him to be looked upon as the founder.

THE CHURCH OF ST. GEORGE (*Orta Sultan Osman Djamasi*).

IF the want of documents and inscriptions relating to the ancient edifices of Thessalonica is to be regretted, it is especially the case with regard to those that would have elucidated the history of the church of St. George, which is indisputably one of the most interesting specimens of ancient Christian architecture existing in the East. The peculiar character of this building has often attracted the attention of antiquaries, but none of them have recognized it as one of the most ancient edifices erected by Christian hands. Many theories have been broached about it, but an attentive examination of the building itself will be sufficient to upset them all. Most authors who have described the church have supposed it to have been originally a pagan temple dedicated to the Cabeiri, and subsequently converted into a church. There is no foundation for this theory, and it is contradicted by the plan, which does not in any respect resemble that of an ancient temple; and upon examination it is evident that there has been no alteration in the edifice.

Although there is no documentary evidence to prove the date of its erection, there are Christian emblems impressed upon the bricks of which it is constructed, showing, without possibility of doubt, that it was erected by Christian builders.

Paul Lucas is the first writer who makes mention of the church of St. George, which he terms the Rotonda, and compares it with the Pantheon at Rome:—

“From that place we reached the Rotonda. It has been a fine temple, but it is far from equalling that of Rome. It is built of bricks only; but still it is handsome, and was formerly very magnificent. There are still to be seen beautiful pictures in mosaic. I mounted to the top, and went all round the cupola. The staircase that leads to it is cleverly concealed in the wall, so that no one sees it; we must mention that the wall is of great thickness. There were formerly many fine subterranean chambers, the entrances to which are still to be seen; they are, however, closed with stones and rubbish, and one cannot get into them.”

Paul Lucas is always inclined to believe in the existence of subterranean passages in all the buildings that he describes. We found no traces of these places, and the keepers of the mosque assured us that there were none.

Felix de Beaujour affirms still more strongly his conviction that it was a temple:—

“To the north of the Arch of Constantine is the Rotonda, a round building of Roman construction. We see from its form that it was built after the model of the Pantheon at Rome. I can prove from coins that this temple was that of the gods Cabeiri, and that it was constructed in the time of Trajan. The design is simple and grand. Its circular form is a happy idea. A vast cupola covers majestically its area. This cupola was open at the top, and the opening was made in order to allow the smoke from the victims that were burnt immediately below to escape.”

There are certainly several imperial medals of Thessalonica bearing on the reverse the figure of a temple of the Cabeiri; but it is an ungrounded assumption to confound these with the church of St. George. It is the same as to the circular opening at the top of the dome: the construction leads one to believe that there never was a circular opening like that which exists in the Pantheon at Rome. It is unnecessary to refute the idea of sacrifice having been performed in the interior of the temple, as it is well known that all ceremonies of that nature were performed outside.

Cousin ry, who was several years French consul at Thessalonica, and who had leisure to examine the building carefully, is less excusable than the others for having shut his eyes to the positive evidence afforded of its origin, and for not having recognized the work of Christian hands in the mosaics of the dome. He does not even mention these pictures, which nevertheless are amongst the principal works left by Byzantine artists. The bricks used for the

pavement did not strike him as having the sign of the cross upon them. Cousinéry describes the church of St. George in the following terms:—

“If we return, after leaving the Hippodrome, we find to the right of the Arch of Constantine, an ancient temple in the form of a rotunda, used as a mosque in the present day, and in very good state of preservation. It is remarkable from having two doors, one at the south and the other at the west, exactly like one another. In front of it is a large court, in which has been erected in modern times a circular fountain, with many pipes to it, at which the Turks perform their ablutions.

“There is in the interior [of the court] a block of verde antique, which answers for a pulpit. Tradition relates that St. Paul preached from this stone, having ascended it by means of small steps cut in the interior. The Rotonda is, after the structures of Augustus and Antony, the most ancient of those edifices that bear witness to the prosperity of Thessalonica under the Roman government.

“An explanation of this edifice has never been attempted, in consequence of an insufficient acquaintance with coins on the part of the travellers who have examined it.

“It is sufficient to see it to perceive that it is of Roman construction. Although it is built of brick, some resemblance may be traced in it to the Pantheon of Agrippa. We may add that these two temples are almost contemporary; they seem to have been destined, with some difference, to the same worship,—that of the Cabeiri, divinities first honored at Samothrace and the vicinity, afterwards in the whole of Greece, and then in Italy.”

It is astonishing that Cousinéry does not mention the eight immense mosaic pictures with figures of saints in them.

Colonel Leake is of the same opinion. He is nevertheless struck with the grand style of the pictures which decorate the cupola. He was not able to distinguish the characters traced round the figures, and he goes so far as to assert that all the upper part of the edifice is an addition to the Roman temple, built by Christians.

“All the mosques were formerly Greek churches, and two of them were pagan temples, which had been converted into churches.

“The most remarkable is that which is still known to the Greeks by the name of *Παλαια Μητρόπολις*, or more vulgarly, *Eski Metropoli*, an appellation employed also by the Turks. Hence it seems to have been in the time of the Byzantine empire the cathedral of the metropolitan bishop. It is a rotunda, built of Roman bricks, with two doors, one to the south, the other to the west. The thickness of the walls below is 18 feet, their height about 50 feet, the diameter within, 80 feet. Above these walls there was a superstructure of slighter dimensions, the greater part of which, as well as the dome that crowns it, may perhaps have been added when the building was converted to the service of Christianity. It is lighted by windows in the middle height of the building, which is in all about 80 feet. Possibly these windows also are a Christian repair, this ancient temple having perhaps been lighted from the dome. The inside of the dome is adorned with the representation of buildings and saints in mosaic, interspersed with inscriptions, which, as usual in Greek churches, explained the subjects, but are now too much injured to be decipherable, though the Turks have not destroyed any of these ornaments, nor even a figure of the Almighty, which occupied a niche opposite to the door where once stood the pagan idol. In one place they have supplied a fallen mosaic, with a painting in imitation of it.”¹

To those who have not before them the means of controverting the supposition of the authors we have cited, their conformity of opinion must carry great weight, but we must remember that this attribution to a pagan divinity rests upon but slight grounds; a careful inspection of the building itself proves to our own satisfaction that it is all of one date: even if this were not the case, it is difficult to believe that the Christians would have chosen to adorn a pagan temple with the greatest work in mosaic that has descended to our times, one that covers a surface of more than eight hundred square yards. The circular form of the church is no reason for attributing a pagan origin to it. In the preceding chapters we have discussed at length the question of round churches, and shown that all churches in the form of *tholi*, according to Leo Allatius, are of the time of the immediate successors of Constantine: Procopius mentions no church of this form as having been built by Justinian.

¹ Paul Lucas, *Voyages*, 1714, vol. i. p. 204; Félix de Beau-Cousinéry, *Voyage de la Macédoine*, vol. i. p. 40; Leake, *Travel's Journal*, *Tableau du Commerce de l'Empire Ottoman*, vol. i. p. 35; in *North Greece*, vol. iii. p. 240.

There is certainly no document by which the date of this church can be ascertained; still its character of antiquity has struck all observers, and it is a remarkable fact, that the portraits of saints represented in the mosaics of the dome are all those of saints who lived before the time of Constantine. One of them, however, is a St. Porphyry. It is true that a saint of this name lived under Arcadius, but the first St. Porphyry was contemporary with St. Paul; there is, therefore, no contradiction in the existence of this figure to the date to which we assign this church, which probably was built by Constantine during his first sojourn in Thessalonica.

Plan of the Church of St. George.

This church is circular in plan, and is internally 80 feet in diameter. The external wall is 18 feet thick. It is built entirely of bricks about three inches thick, laid in cement formed of lime and sand. The joints are carefully pointed, and are less than an inch in depth.

The building is entered by two doorways, one at the west, facing the apse, the other at the south. These doorways are simple openings, and appear to have had no decoration.

In the interior of the Rotonda there are eight chapels formed in the thickness of the wall, at equal distances from one another; they are quadrilateral in plan, and have waggon-headed vaults, formed by triple arches of brick, which are visible on the exterior, and which give great solidity to the structure.

The foregoing considerations are perhaps insufficient to prove a Christian origin; but upon examining the bricks used in the walls, as well as those in the pavement of the chapels, we find that most of them are stamped with signs of Christian origin. We give two of them.



STAMPS ON BRICKS IN THE CHURCH OF ST. GEORGE.

The meaning of these signs is not very evident; perhaps we ought to see in them an abbreviation of the word **NIKA**; but the cross, which occurs on both, leaves no doubt of their origin.

We saw no trace of the circular opening mentioned by Felix de Beaujour as existing in the centre of the dome; the mode of construction is evidently opposed to his supposition, for had there been an opening, there must have been a ring of brick or stone, which does not exist.

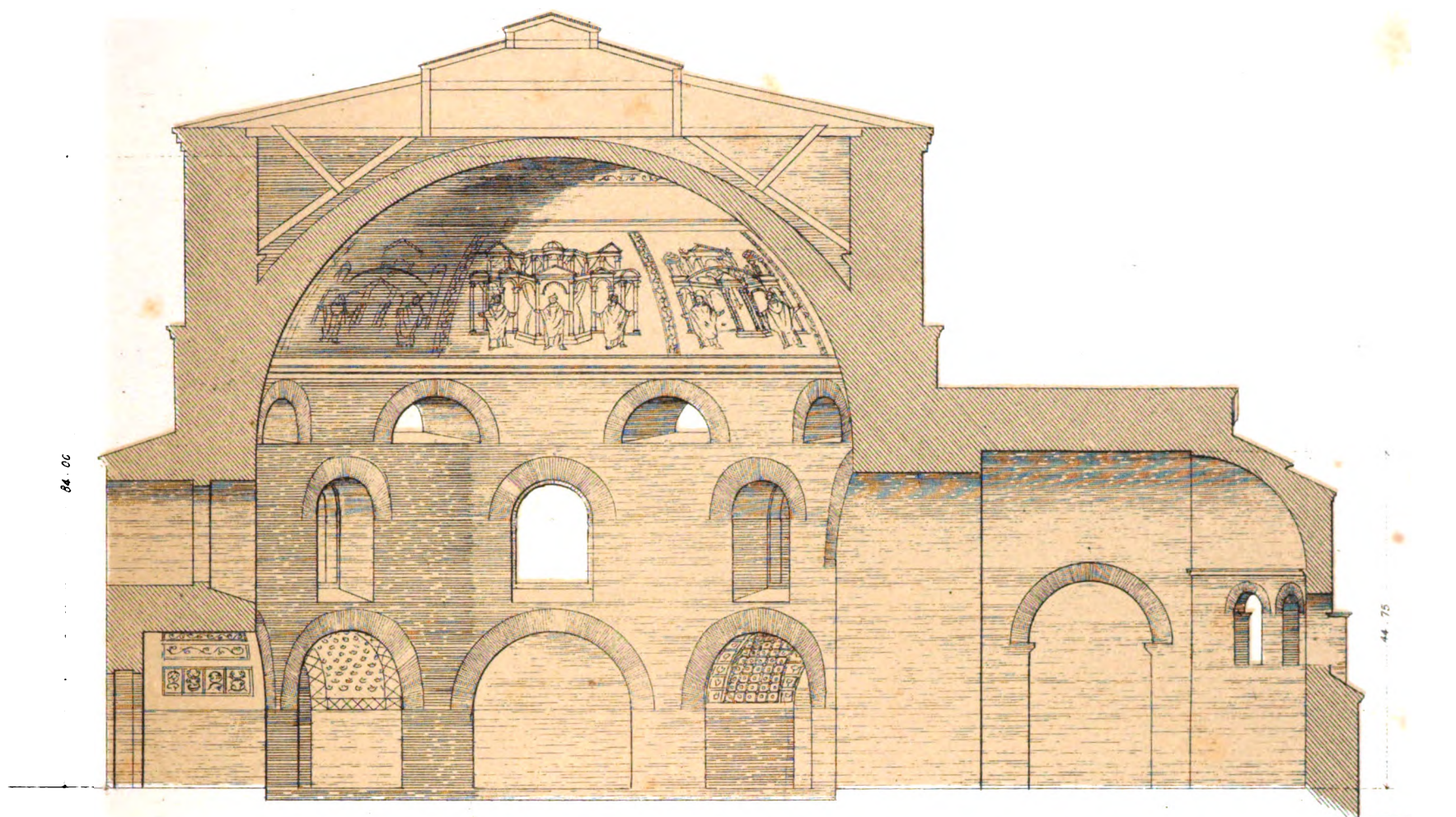
The chapel situated opposite the west door is no wider than the others, but it has an apse, which gives it altogether a length of 63 feet; externally it forms a projection, supported at the sides by buttresses.

The church is lighted by two ranges of windows, one placed above the chapels, the other above the wall between the chapels: the windows in the upper range are simple semicircular openings. In order to enable the light to enter better through the latter, the wall is reduced in thickness externally, from a point a little below them: this arrangement made Colonel Leake suppose the upper part of the church to be of more recent date than the lower.

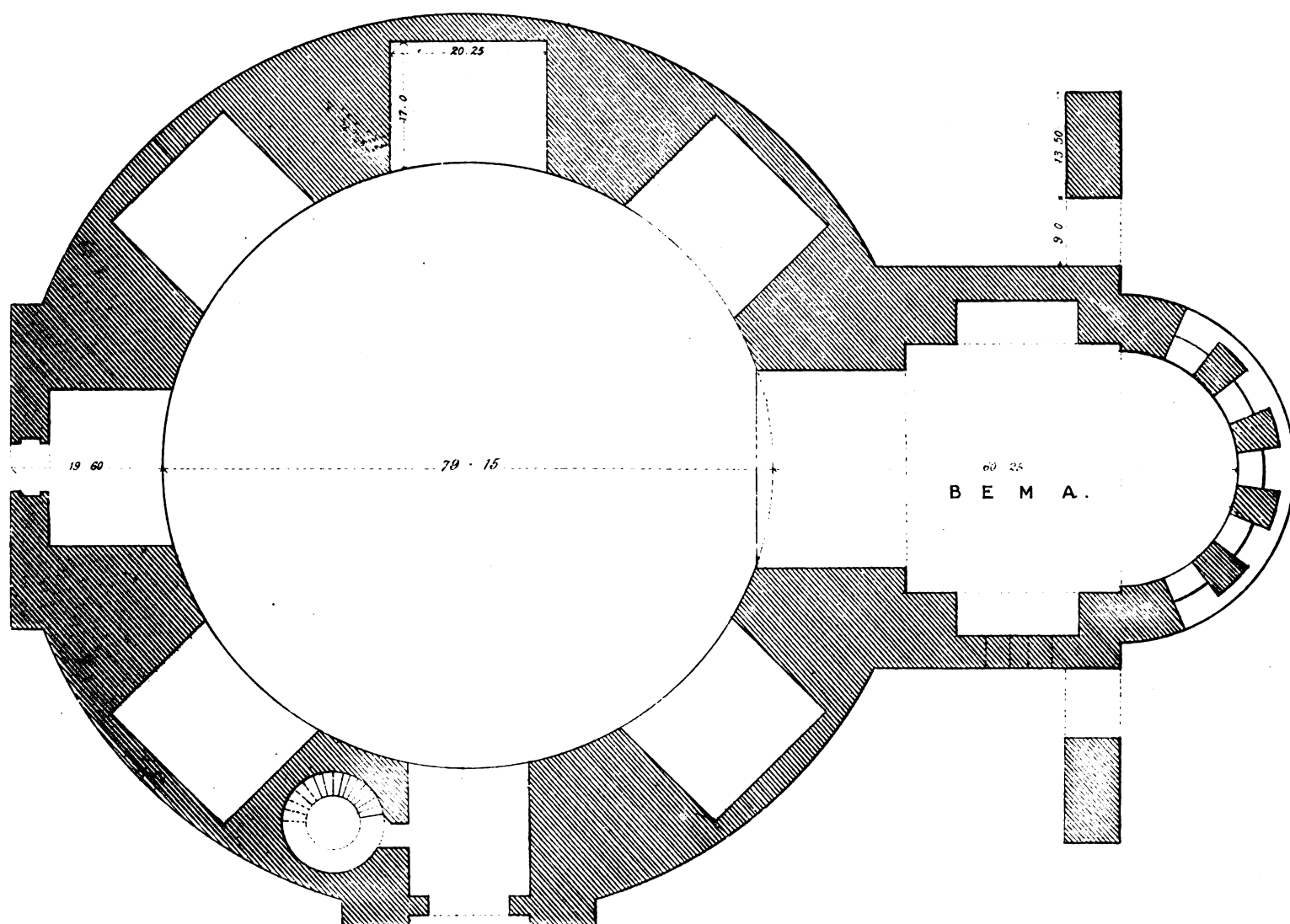
In the thickness of the wall there is a circular staircase, which leads to a passage communicating with the space between the dome and the roof; the space is lighted by the small loopholes seen in the elevation; the Rotonda is covered by a *tholus*, or hemispherical vault, constructed of bricks; but it is not a perfect hemisphere, but rather flattened at the top. There have been either columns or cornices in the interior: all the decoration was obtained by mosaics.

The exterior of the building is of the greatest simplicity. It has two stages, the upper one being set back about a yard. The cornice is a single stone *cymatium*, upon which rest the tiles of the roof: the apse is also covered with tiles.

ST GEORGE'S. THESSALONICA



LONGITUDINAL SECTION.



GROUND PLAN

ST GEORGE'S. THESSALONICA.



ELEVATION.

Scale of 10 5 0 10 20 30 40 50 60 70 Feet



C. Texier, del.

R. P. Pullen, Execd.

Day & Son, Litho to the Queen

PERSPECTIVE VIEW.

Cypress-trees planted around the mosque, which stands in the midst of an enclosure carefully kept, give it an imposing aspect. Near the fountain of ablution is an ancient ambo, or pulpit, of white marble, ornamented with sculpture. This the Greeks hold in great veneration, as they believe that St. Paul, when at Thessalonica, preached from it. The style of the pulpit quite refutes this tradition.

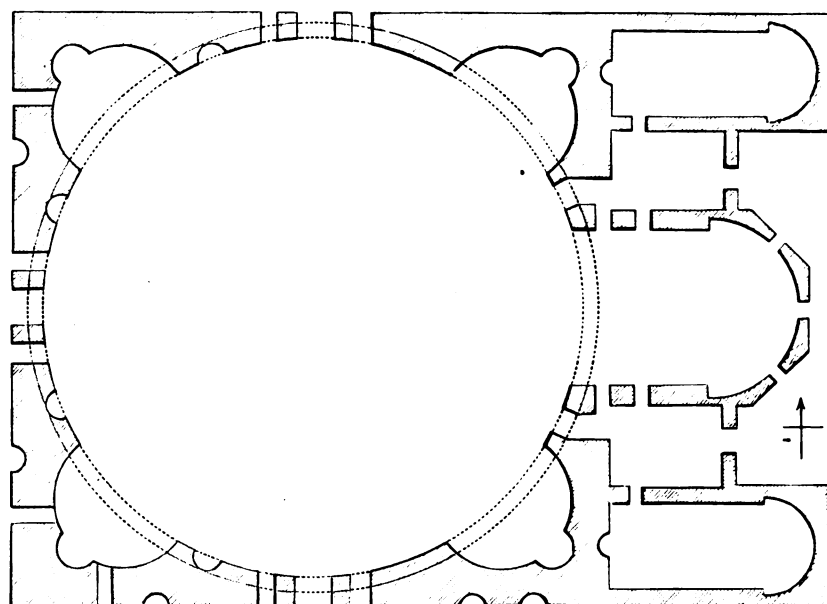


AMBO, OR PULPIT, OF THE CHURCH OF ST. GEORGE.

The name of Orta Sultan Osman Djamisi shows that this mosque was destined for the Orta or cohort of janissaries of Sultan Osman.

We were not able to obtain any information respecting this building from the clergy of Saloniki.

When once a type for ecclesiastical edifices was fixed by the Eastern Church, it was copied in all the towns of the Empire. The plan of St. George's, like that of St. Sophia's, became a model for the erection of other churches. We give here the plan of the cathedral of Bozrah,



PLAN OF THE CATHEDRAL OF BOZRAH, IN THE HAOURAN.

now Bozrah, in the Haouran, taken by M. Rey.¹ A glance at this plan will put an end to the doubts of those who are not inclined to believe that St. George's is of Christian origin. The dimensions of these edifices are somewhat similar; one is 91 feet, the other 78 feet in diameter; the chapels are arranged round the circumference of the circle, and lastly the apses are so identical in form that we could believe one to be copied from the other.

¹ *Voyage dans le Haouran et aux Bords de la mer Morte*, p. 179, Plate IV. 8vo.

M. Rey describes the building, which ought to have an important place in a history of art, in the following terms:—

“We then visited a large Christian church now in ruins; it is a rectangle, in which is inscribed a circle, the angles of which are occupied by large niches; at the side there are three apses; above the principal door we read a long Greek inscription (the author does not give this inscription), which tells us that the church was erected in honour of the blessed martyrs Sergius and Leontius, by Julianus, Archbishop of Bozrah.”

We are indebted to Mr. Waddington for an exact copy of the inscription placed upon the gate of the church. It confirms the information obtained by former travellers, who have neglected to copy the text.

✠ ΕΠΙΤΟΥΘΕΟΦΙΛΕΣΤΑΤΟΥΚΑΙΘΕΙΟΤΑΤΟΥΙΟΥΛΙΑΝΟΥΑΡΧΙ
ΕΠΙΣΚΟΠΟΥΩΚΟΔΟΜΗΘΗΚΑΙΕΤΕΛΙΩΘΗΟΑΓΙΟΣΝΑΟΣΣΕΡΓΙΟΥ
ΒΑΧΚΟΥΛΕΟΝΤΙΟΥΤΩΝΑΘΛΟΦΟΡΩΝΚΑΙΚΑΛΛΙ
ΝΙΚΩΝΜΑΡΤΥΡΩΝΕΝΕΤΙΥΖΙΝΔΙΚ · ς. ✠

Ἐπὶ τοῦ θεοφιλεστάτου καὶ θειοτάτου Ἰουλιάνου ἀρχιεπισκόπου
ὑποδόμηθη καὶ ἐτελειώθη ὁ ἅγιος ναὸς Σεργίου,
Βαχκοῦ, Λεοντίου τῶν ἀθλοφόρων καὶ καλλινίκων
μαρτύρων ἐν ἐτῇ ΥΖ ἰνδικτίονος ς.

Under the authority of the most holy and most pious Archbishop Julian, the sacred temple of the martyrs combating for the faith, and victorious, Sergius, Bacchus, and Leontius, has been erected and completed in the year 407, sixth indiction.

The cycle of indictions having commenced A.D. 313, this church was finished in the fourth year of the sixth indiction. The year 407 relates to the era of Bozrah, and corresponds to the year 505 of our era; that is to say, the 14th year of the reign of the Emperor Anastasius.

In the list of Bishops of Bozrah given by Lequien in *Oriens Christianus*, Bishop Antiochus is mentioned as having accompanied John of Antioch to the Council of Ephesus in A.D. 431. Constantinus, his successor, assisted at the General Council of Chalcedon; after came Antipar, and then Julianus, who was a contemporary of the Emperor Anastasius (491—581).¹

It is to be regretted that the edifice is now in such a ruinous state that it is impossible to ascertain how it was covered. The walls are too thin to have supported a dome of masonry; we therefore must suppose that it had a wooden roof, like the church of the Resurrection and that of St. Mark upon Taurus, at Constantinople. The two side chapels and small sacristies are probably modern additions; they are wanting in the church of Thessalonica. The resemblance of these two churches to one another is also perfect in the absence of the *narthex*, and in their having entrances at the west and south, which is not the case in most other Byzantine churches.

Decoration of the Dome.

The vast cupola, the circumference of which is more than seventy-two yards, is divided into eight compartments, ornamented with pictures. There are represented in them, rich palaces, in a fantastic style, resembling those painted on the walls of Pompeii; columns ornamented with precious stones; pavilions closed by purple curtains floating in the wind, upheld by rods and rings; arcades without number; friezes decorated with dolphins, birds, palm-trees; and modillions supporting cornices of azure and emerald. In the centre of each of these compositions is a little octagonal or circular house, surrounded by columns and covered by a cupola; it is screened off by low barriers, and veils conceal the interior. A lamp suspended from the ceiling indicates its character; it is the new tabernacle, or *sanctum*

¹ *Oriens Christianus*, p. 190.





sanctorum of the Christians. Although the architectural composition of these pictures is varied, the subject is always the same; that is to say, a small temple in the centre of a splendid colonnade; to the right and left of each of these temples is the figure of a man clad in the toga or the chlamys, his hands raised in the attitude of adoration. This we have before mentioned was the position of the early Christians at the time of prayer; it was in this position that Constantine caused himself to be depicted in one of the halls of his palace.

These eight pictures are regularly arranged, one above each of the chapels. The architectonic style of their composition accords well with the severe and simple character of the church, and the complete absence of mouldings, or any other projections, gives the interior an air of simple grandeur that at once strikes the spectator.

The colossal figures of saints, all clad in a similar manner, their hands stretched towards heaven, were doubtless well calculated to make an impression upon the Christians assembled beneath the dome.

By the side of each saint is inscribed his name and the month of the year consecrated to him.

These mosaics are the best specimens of the Byzantine school remaining.

We may gain some idea of the prodigious labour employed in their execution from the following calculation:—The diameter of the cupolas is 78·72 feet; the circumference, 247·259 feet. The surface contains 9,732 square feet, each cube being ·016 foot square. Thus there would be 3,718 cubes in every square foot, or more than 36,000,000 on the whole surface of the dome.

The tints employed in the cubes are infinite; but there are ten principal colours.

The gilt cubes are composed of glass slightly coloured yellow. They seem to have been submitted to a second burning after the application of the gold. The blue is a real enamel, that is to say, glass coloured with oxide of tin.

In the present day, the mosaic-workers at Rome and Venice prepare their enamels in slabs, which are broken into small pieces; the Byzantines prepared theirs in masses or cakes of varying thickness, which could be cut up into cubes.

The blues are composed of cobalt and blue oxide of copper, a colouring composition described by Vitruvius.

The reds are of two sorts: one is obtained by means of oxide of iron; the other, which is principally employed in the flesh-tints, is formed by an enamel, the composition of which was discovered in 1775 by the Roman chemist Mattioli, and is known in Rome by the name of purpurino: it is composed of silica, potass, and protoxide of copper: the mosaicists of Rome often employ this enamel to fix their mosaics. But the purple is far from being as beautiful as the ancient purpurine, in the composition of which there was no doubt realgar or red arsenic. Amongst the ruins of Rome were found little caskets of purpurine.

The yellow enamels are obtained by the employment of antimony, the whites by means of oxide of tin: we have never observed a single natural stone used in these mosaics.

The violets are derived from manganese: they are employed chiefly in vestments.

The intense blacks were obtained by a process with which we are unacquainted. The enamellers of Constantinople have lost the art of making it.

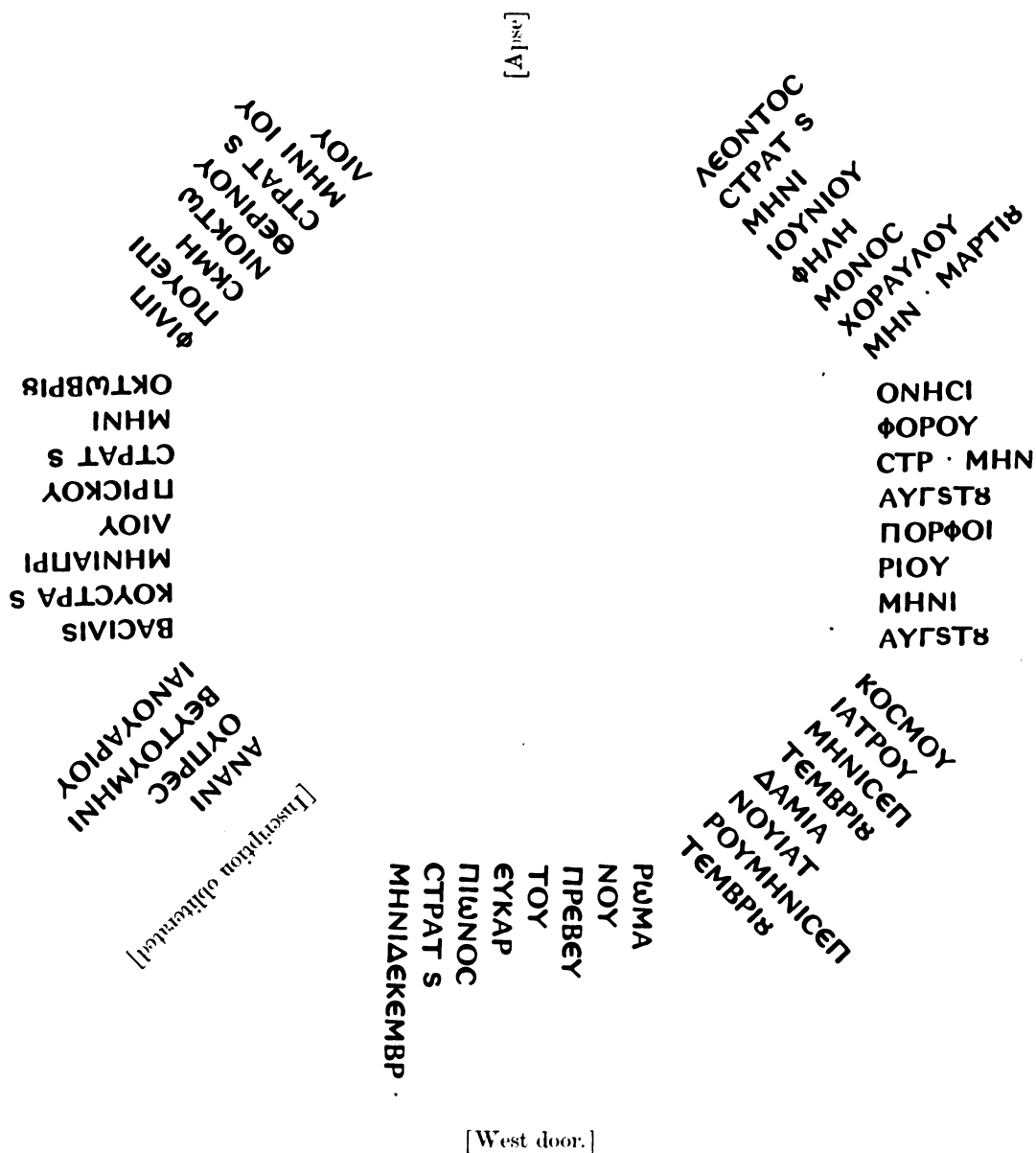
The green enamel is an oxide of copper, which gives tones of varied intensity.

The outline of each figure is marked by a dark shade, and the middle is filled with cubes, which are arranged so as to follow the outline. The cement used to unite the cubes is no doubt the same that is still used by the mosaic-workers of our own day,—a paste made of powdered travertine and linseed-oil.

It is needless to remark that if the surface of the dome were washed, the colours of these magnificent pictures would be as brilliant as they were on the day they were executed. It is to be regretted that the Turks are careless about their preservation. When Mr. Pullan visited the mosque, which is generally shut up, the boy who had been sent by the imaum as a guide, amused himself by throwing stones at the mosaics of the dome, for the purpose of detaching some of the coloured cubes to sell to strangers.

Plates XXX. to XXXIII. contain representations of the four most important and best-preserved of these pictures from careful drawings coloured on the spot.

The pictures are arranged in the following manner:—



The festivals of the saints represented do not exactly accord with those in the Menology of the Emperor Basil II., which was composed between the years 976 and 1028, and which is posterior by many centuries to the foundation of the church.

All these saints lived in times anterior to the reign of Constantine; and this fact tends to support our theory about the date of the church.

The qualification of soldier (Στρατιώτου) given to some of these saints, is preserved in the Menology; that of Πρεσβευτοῦ, which may perhaps be translated by the word *legate*, is used in the Menology under that of Πρεσβυτέρου, which signifies really priest. Damian is indicated as physician, and Philemon as flute-player, conformably to tradition.

St. Romanus suffered martyrdom in the reign of Diocletian. He was a native of Antioch, and a deacon of the church of Cæsarea in Palestine. Being at his native town one day, when the judge ordered some Christians to be tortured, he comforted them and rebuked the judge; for this he was thrown into prison and there strangled, November 17th, A.D. 303.¹ In the cupola he is called priest (πρεσβευτοῦ).

St. Eucarpion has no festival in the Menology of the Latin church. It is known that he suffered martyrdom at Nicomedia, in the reign of Diocletian; he belonged to one of the legions quartered in Asia, if we may judge from the title of soldier given in the inscription.

¹ See Migne's *Encyclopédie Théologique*, vol. xli. p. 899.





R. P. Pullan, direct^r

Day & Son, Lith^{rs} to the Queen.

MOSAICS OF DOME.

C. Textor, del^y

The Menology of the Emperor Basil¹ for the month of January, contains the following notice:—"The combat of the holy martyrs, Ananias, priest; Peter, key-bearer (or warder), ANANI and seven other soldiers,² who suffered martyrdom under the Emperor Diocletian, ΟΥΠΡΕC Maximinus being prefect. Ananias having declared himself a Christian, and having ΒΕΥΤΟΥ refused to sacrifice to idols, underwent frightful tortures. Peter the warder, ΜΗΝΙ being a witness to many miracles, threw himself at the feet of Ananias and ΙΑΝΟΥ demanded baptism. Maximinus, the prefect, had them both made fast to a ΑΠΙΟΥ wheel and placed upon a burning grate. The seven soldiers who tortured the saints, upon beholding the fire become extinguished of itself, confessed the Christian faith, and were put to death with the others.³ The same work contains a notice of the three Biblical saints Ananias, Azarias, and Misael, to whom one of the churches of Thessalonica was dedicated. Their feast was on December 17th.

Basiliscus was a native of the town of Cymiales, in the kingdom of Pontus, and a soldier in the Tyronian legion, in which Theodore (who became one of the great martyrs of Armenia in 304, during the reign of Maximianus Herculus) also served. Basiliscus was in the garrison at Amasia, where, in concert with his companions Eutropius and Cleonicus, he ΒΑCΙΑΙC commenced his evangelical discourses. Arrested in consequence of the edicts of ΚΟΥCΤΡΑ Diocletian and Maximinian, they were all three conducted before the judge ΜΗΝΙΑΓΡΙΑ Asclepiodotus, who put them to torture, and caused Eutropius and Cleonicus to ΙΟΥ be executed on the spot. Basiliscus was conducted to Comana, where he arrived after four days' march; then he was again commanded to offer sacrifice to Apollo; upon his reiterated refusals, the governor, Agrippa, again tortured him without result. Being condemned to die, he was then conducted outside the town to a place called Discorus, on the banks of the river Iris, where he was executed in the presence of a great multitude. According to the Menology, he perished July 22nd.⁴ The Thessalonians commemorated his death in April; the Latins on May 22nd.

Priscus was a Roman officer of the guard of the Emperor Aurelian, A.D. 273; he served in Gaul, and was in the territory of the Senones, when he was arrested, with many of his companions for having refused to sacrifice to idols. He was then taken to the ΠΡΙCΚΟΥ town Toucq, in the environs of Auxerre, where he again confessed the faith of CΤΡΑT S Christ, and was condemned to death and decapitated. A Christian, named Cottus, ΜΗΝΗ took the head of St. Priscus and preserved it; in consequence of this, he himself ΟΚΤΩΒΡΙC was condemned to death. The Greeks honour the martyr Priscus in the month of October; the Latins on the 26th of May.⁵

Philip was bishop of the town of Heraclea in the 4th century; he is celebrated for the services he rendered to the rising Church. His disciples, amongst whom we may ΦΙΛΙΠ reckon the priest Severus, were distinguished amongst the confessors of the faith. ΠΟΥΕ7 Bassus being governor of Thrace, sent the procurator Aristomachus to close the CΚΜΗ church and seize the treasure. Philip still persisted in performing service under ΝΗΟΚΤΩ the portico, and in exhorting Christians to remain steadfast in the faith: for this he was sent to the stake, and became classed amongst the most celebrated confessors of the faith.

ΘΕΡΙΝΟΥ The legend of this saint is very obscure; we have not met with his name CΤΡΑT in the menologies of the Greek or Latin churches. His position, with regard ΜΗΝΗΙΟΥ of St. Philip, who was a martyr of Macedonia, gives us reason to suppose ΛΙΟΥ that he had made himself illustrious in this province. The appellation of *stratiotes* indicates that he belonged to the legion stationed in the country.

St. Leo of Patara, in Lycia, was the friend of Pargorius, martyr for the faith. Leo raised a monument to him, and called the Christians together at certain times to honour the

¹ *Menologium Græcorum* jussu Basilii imperatoris Græci olim editum studio et operâ Annibalis Tit. S. Clementis Presbyteri Cardinalis Albani; 3 volumes. In folio.

² "Ἀθληταὶ τῶν ἁγίων Μαρτύρων Ἀνανίου πρεσβυτέρου, Πέτρου κλειδοφόρου, καὶ ἑτέρων ἑπτὰ στρατιωτῶν. He is designated in the legend by the name of Ananias of Arbela. The Me-

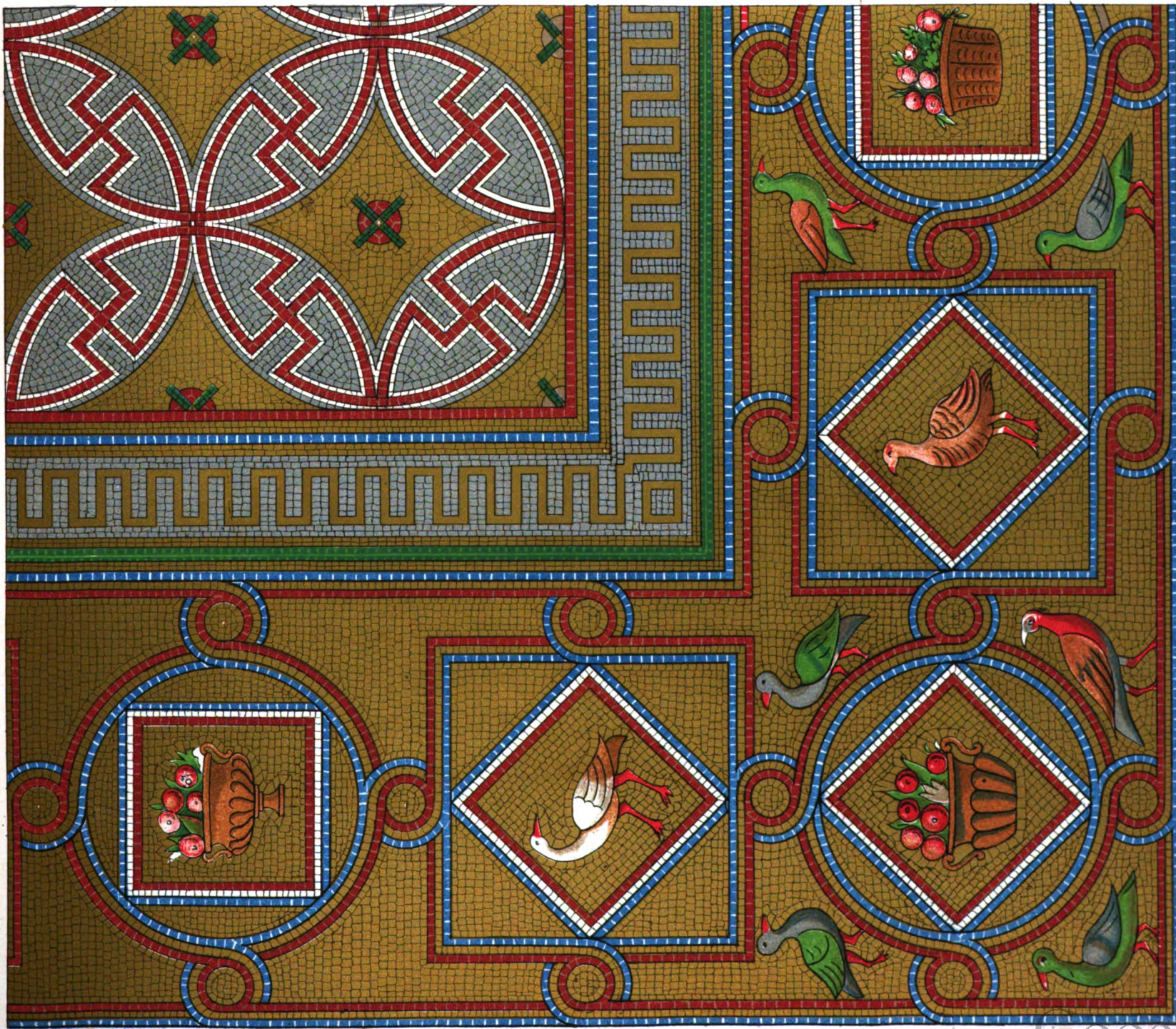
nology places his festival in December.

³ See the same work, vol. II. p. 36.

⁴ For further details of his life see Baillet, *Vies des Saints*, 1739. 4to.

⁵ Id., *ibid.* (month of May).

Fig. 1.



R.P. Pullan, direct.

Fig. 2.

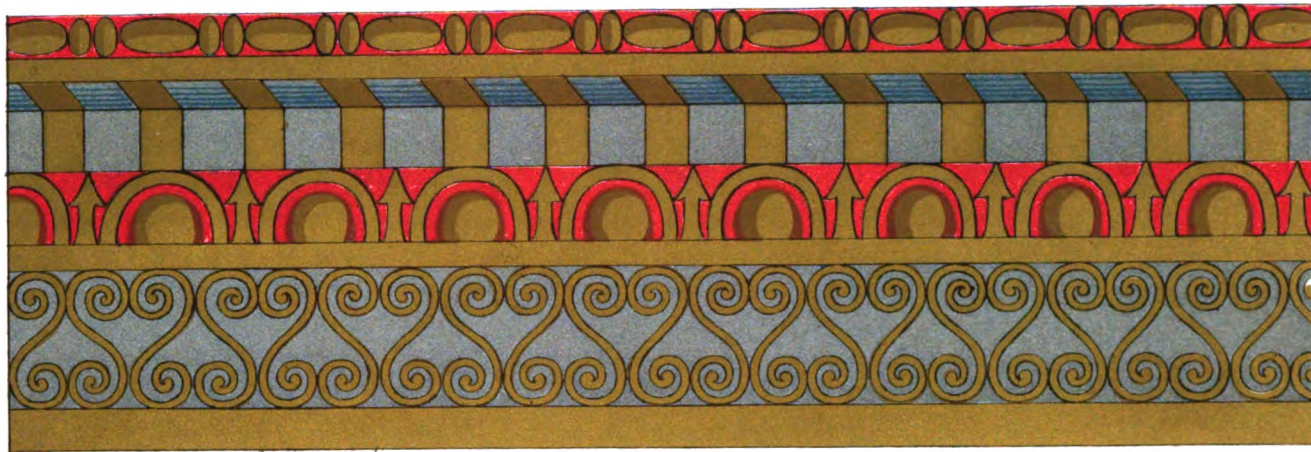


Fig. 3.



Day & Son Litho. & Col. 1885.

Damian, and Cosmas his friend, natives of Arabia, martyrs in the reign of Carinus, A.D. 283-84, practised medicine in the town of Ægæ, in Cilicia; they traversed the country curing diseases, and demanded no other recompense from those whom they cured than that they should embrace the Christian faith. But the partisans of idolatry, believing that they worked by magic, denounced them to the emperor. When arrested, they were ordered to deny Christ; upon their refusal, they were about to be conducted to execution, when through Divine inspiration the emperor was convinced of his error by means of a cure effected by these two Christians. The emperor and all his servants thenceforth believed in Christ; but the honours rendered to the two physicians excited the jealousy of the courtiers, and one day, when Damian and Cosmas were gathering plants upon a mountain, they were surprised and put to death. Their feast is held in the month of September.

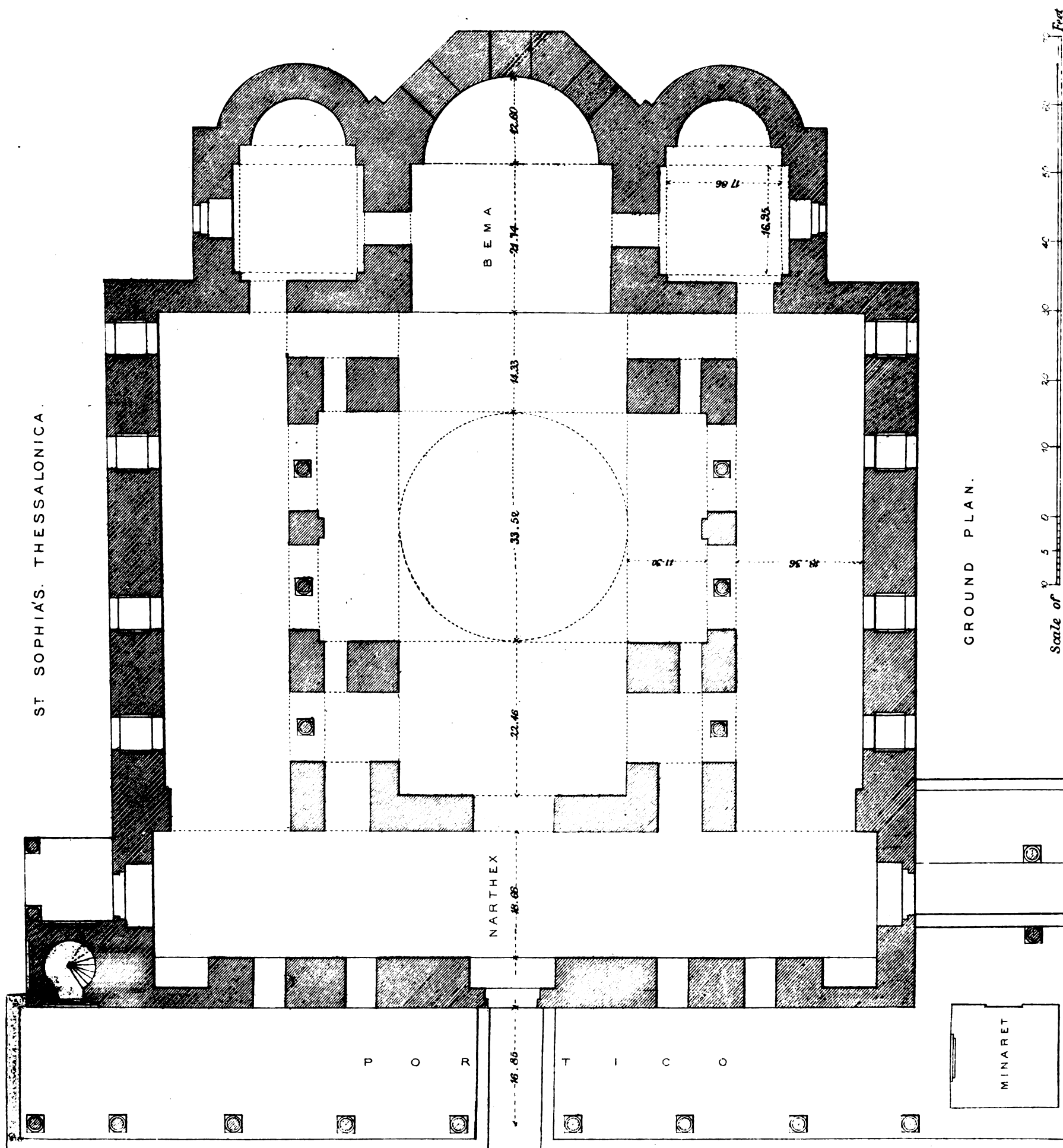
The vaults of the five chapels which are situated in the angles of the octagon, are ornamented with mosaics, the patterns of which are altogether Roman in character; they have square and octagonal compartments, in the midst of which are represented birds and baskets of fruit; amongst the birds there are partridges, herons, ducks; amongst the fruits, the pomegranate and apples. (See Plate XXXIV.) From this it is evident that the ancient school of art was in existence when this church was built. Christian art borrowed its style of decoration from the Romans. If the figures of the dome had not Christian inscriptions near them, the style of the palaces behind them would easily have deceived a careless observer.

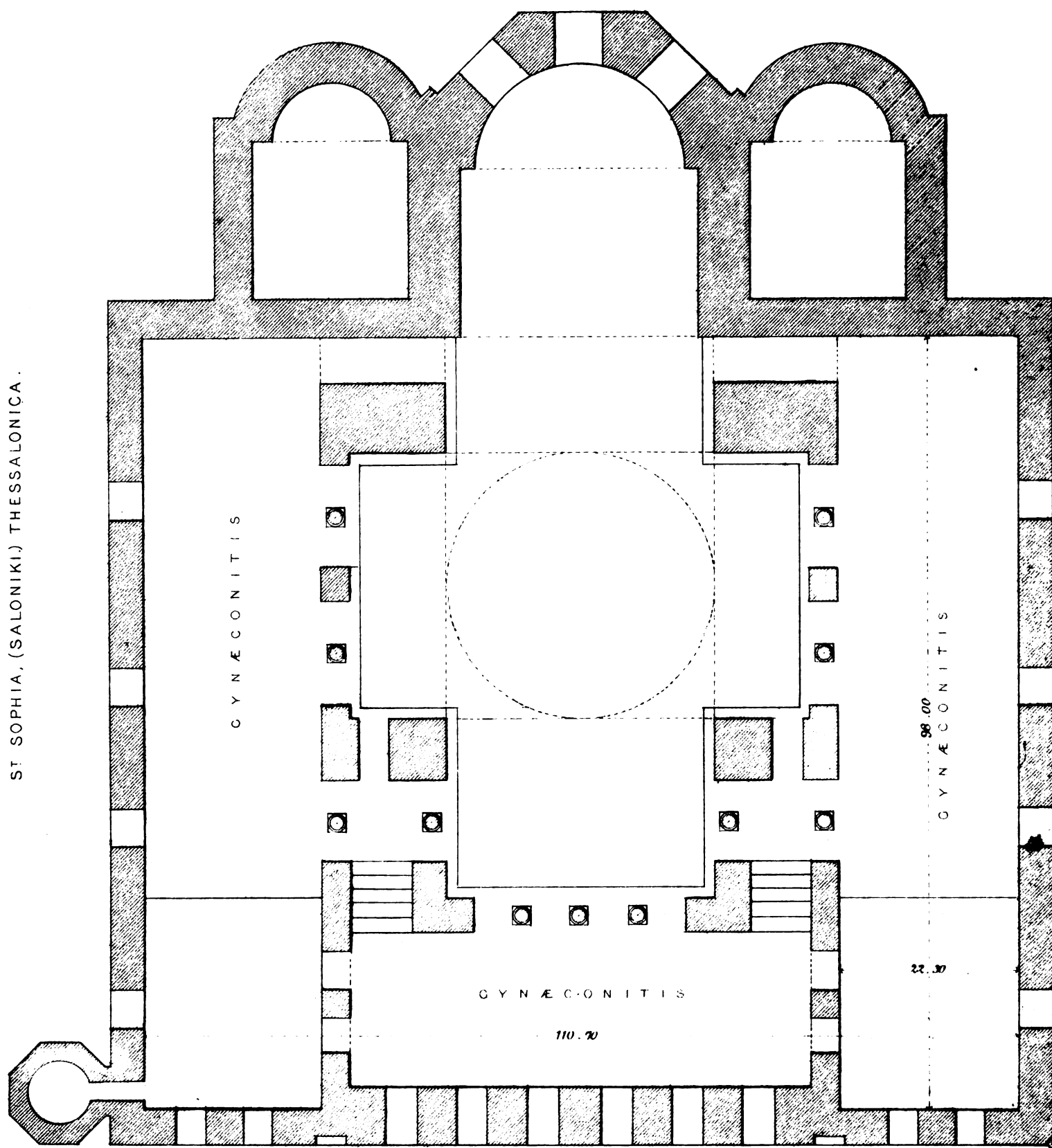
The decorations of the apse are at present concealed beneath a coat of plaster; we did not perceive that figure of the Deity that Colonel Leake remarked here. In its present state, the church of St. George, consecrated to the worship of Islam, is well preserved, and seems likely to exist for many more years.

In the enclosure court surrounding it, the Turks have erected a fountain for ablutions, as before mentioned. A body of softas or students are attached to the edifice.

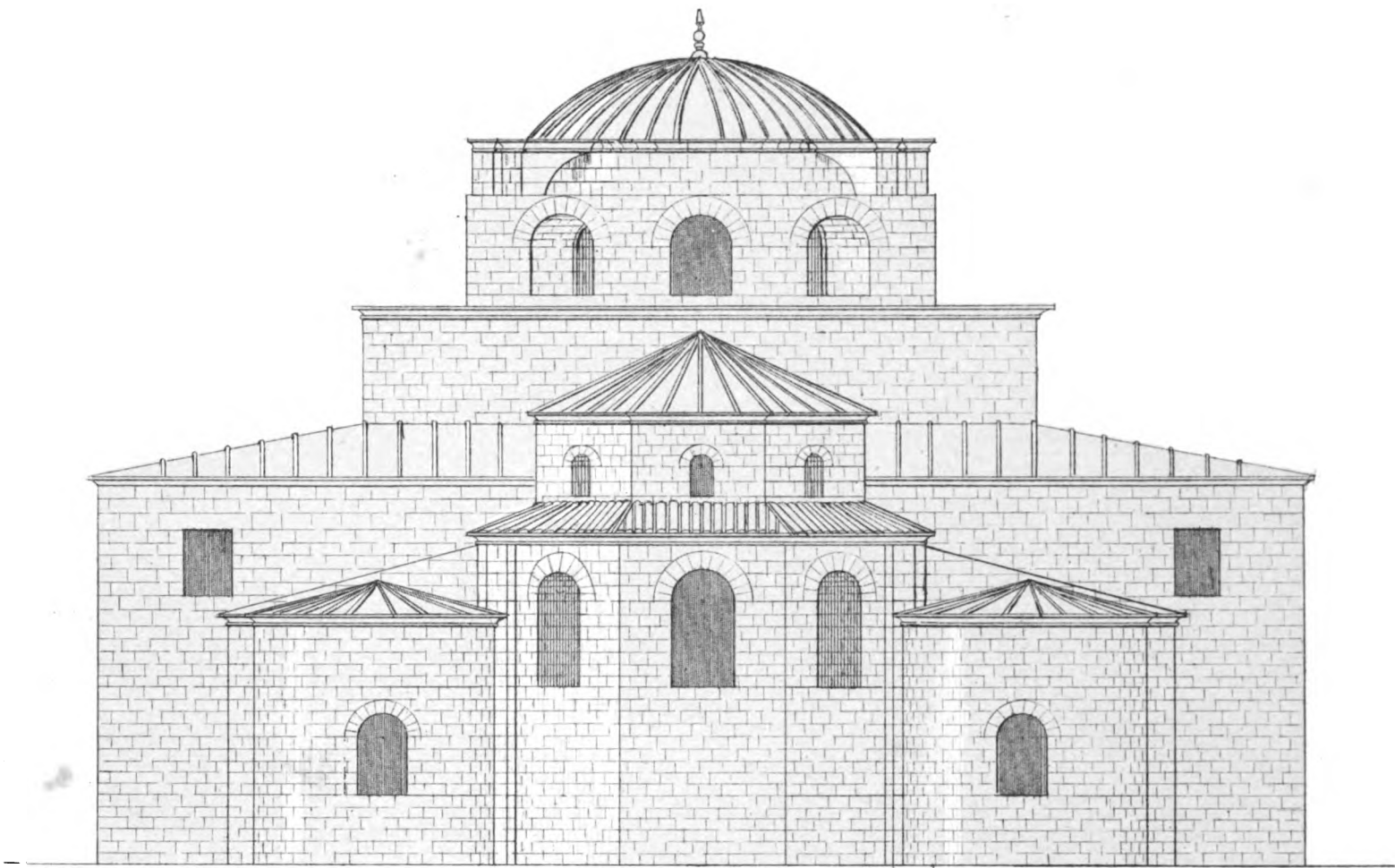
Pococke writes at greater length about this mosque than about others:—

“There are several mosques in the city which were formerly churches; that which carries the greatest marks of antiquity is the Rotonda; and if it was not an ancient temple, it certainly was built when Christianity was first publicly established, though I imagine it to have been a heathen temple, and probably a pantheon. The walls are very thick, and built of good bricks; the chapels round it are arched over with double arches of brick, excepting the two entrances to the west and south; there are in them oblong square niches which appear like windows, and are now filled up; above them the wall is not, I suppose, so thick by twelve feet, and over every one of these apartments there is an arched niche. The cupola is adorned with mosaic-work appearing like eight frontispieces of very fine buildings, the perspective of which seemed to be very good; the apartment opposite to the entrance is lengthened out to twenty-seven paces, and ends in a semicircle, which, if it was a temple, must, I suppose, have been added by the Christians for the altar.”

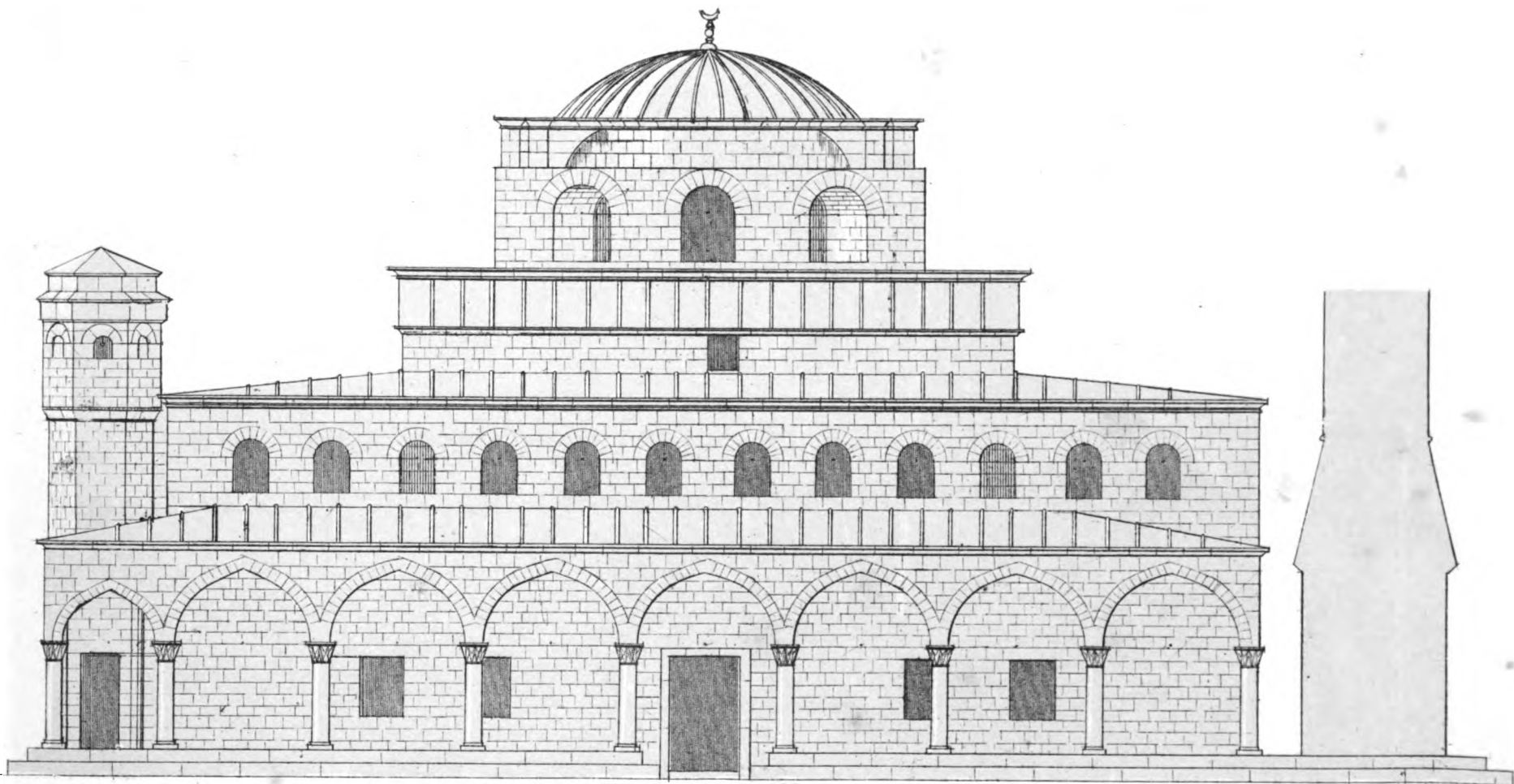




ST SOPHIA'S. THESSALONICA.

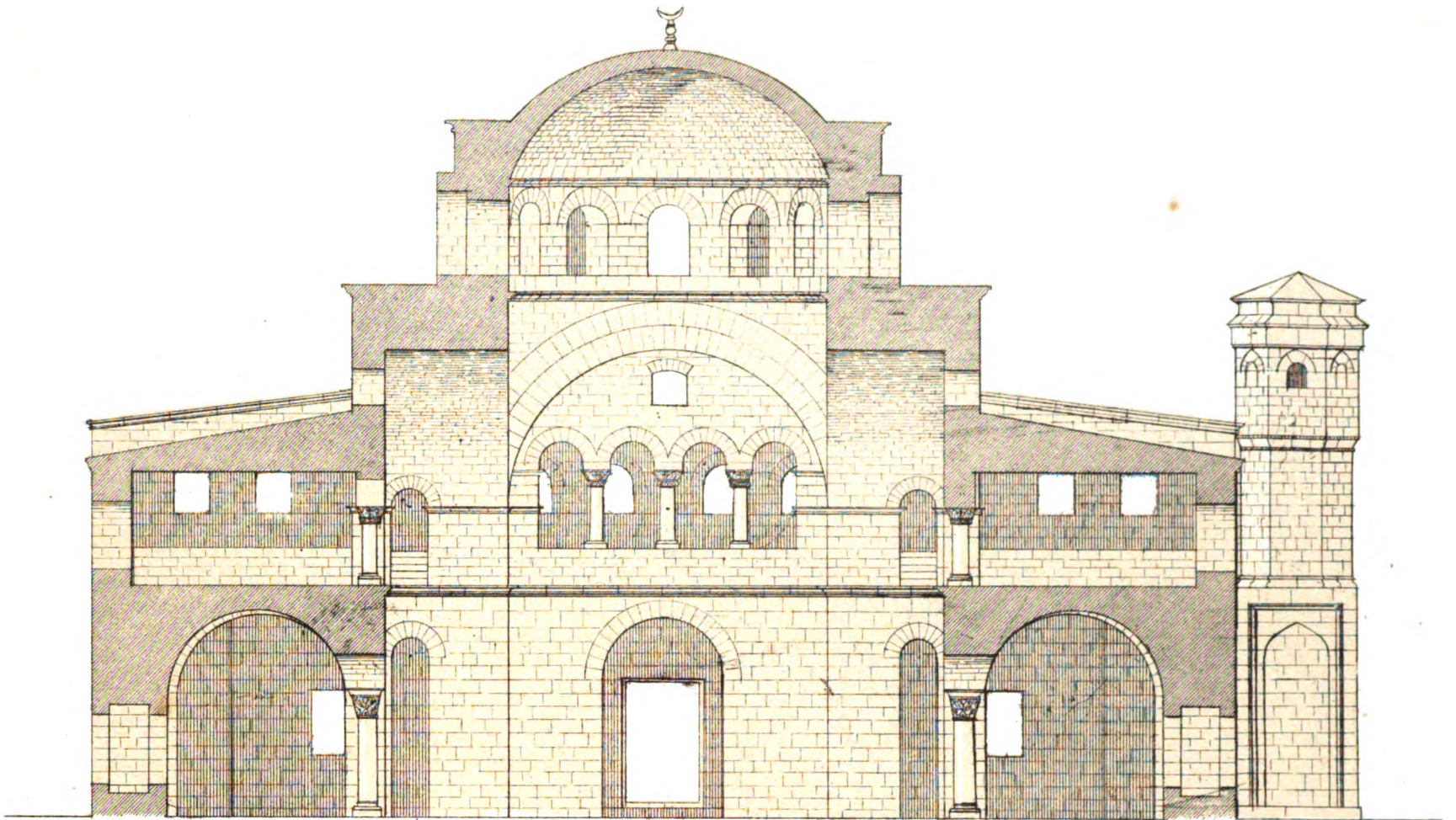


EAST ELEVATION.

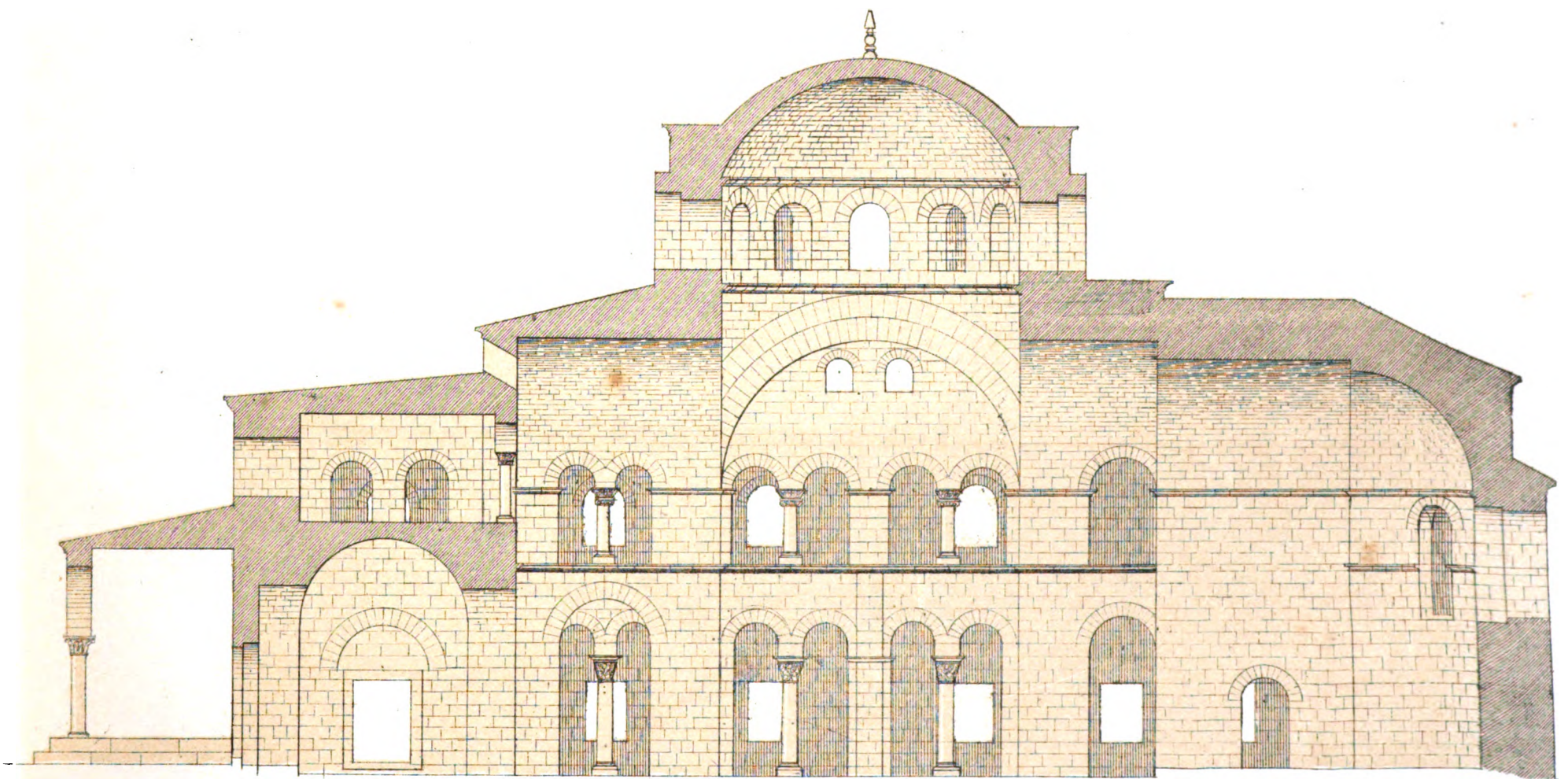


WEST ELEVATION.

ST SOPHIA'S. THESSALONICA.



TRANSVERSE SECTION.



LONGITUDINAL SECTION.

Felix de Beaujour, in his *Tableau du Commerce de la Grèce*,¹ describes the same building in the following terms:—

“The church of St. Sophia was built after the model of that of Constantinople; it is exactly of the same proportions, but one-fourth smaller in size. Tradition affirms that it was erected in the reign of Justinian, from the designs of the architect Anthemius, the same who, some years before, had erected St. Sophia of Constantinople. The forms of these two edifices are not characterized by that pure taste and noble simplicity which give us so much pleasure in the Athenian structures; still we cannot but admire the bold idea of a circular plan placed upon arcades, united by pendentives, a mode of construction which has served as the model for all domes since raised. It must be acknowledged that there is something imposing in the general effect in both St. Sophias, but the details are insignificant; and without the collection of columns of verde antique which dazzle the eyes of Europeans, I am certain that the beauties of St. Sophia of Constantinople would not be more admired than those of St. Sophia of Saloniki; at least, we should prefer to believe that travellers admired the two equally.”

Cousinéry in his turn gives his opinion about the cathedral of Thessalonica:²—

“The façade is ornamented with an octostyle portico, four columns of which are of verde antique, and four of white marble. The interior has nothing remarkable about it but the mosaic of the cupola, where are represented the twelve Apostles upon a gold-coloured ground: this mosaic becomes deteriorated day by day, and the sacristan detaches fragments of it, which he sells to Europeans.”

Leake says:³—“Ai Sofia is a mosque so called by the Turks, and which, like the celebrated temple at Constantinople, was formerly a church dedicated to the Divine Wisdom. The Greeks assert it to have been built by the architect of St. Sophia at Constantinople; its form is at least similar, being that of a Greek cross, with an octostyle portico before the door, and a dome in the centre, which is lined with mosaic, representing various objects much defaced; amongst them I can distinguish saints and palm-trees.”

When Bajazet took Thessalonica, A.D. 1391, he converted the church of St. Demetrius into a mosque, but the Greeks remained in possession of their cathedral. Sultan Amurath, in the year 1430, allowed them the use of the principal churches; but in the year 993 of the Hegira, A.D. 1589, Ratkoub Ibrahim Pasha, governor of Thessalonica, took the church of St. Sophia from the Christians and converted it into a mosque, retaining its name of Aghia Sophia, and preserving the mosaics of the dome and choir from injury.

The church stands in the midst of an enclosure planted with trees; around it are Turkish schools and hospitals, which formerly were the habitations of the Greek priests. The building occupies a square of about thirty-three yards; it is built of ashlar masonry and bricks intermixed, and lined with slabs of white marble. The entrance of the church has in front of it a portico of eight columns of verde antique, supporting arches that have been entirely rebuilt by the Turks; the round arches of the Byzantines have been replaced by the pointed arches; and the capitals are Turkish in style, such as we see in modern mosques.

On entering, we come into a long transverse passage,—the *narthex*, which communicates with the nave by means of three doorways and by windows, through which catechumens and penitents heard the services; the gallery is lighted by windows in the portico.

The nave, which is 34 feet wide, is surmounted in the centre by a hemispherical dome of the same dimensions, supported by four pendentives, forming on the plan a Greek cross with four equal arms. (See Plates XXXV. to XXXVIII.)

To the right and left are two side aisles (*aulæ*), separated from the nave by four columns: this is all after the plan of St. Sophia's at Constantinople. Another passage parallel to the *narthex* divides it from the nave.

The chancel, the depth of which is 22 ft. 9 in., has a waggon-headed vault, and terminates in a semicircular apse lighted by three windows.

To the right and left of the apse are the two indispensable chapels mentioned as existing in St. Demetrius's, communicating with the chancel through two side doors. These two chapels do not range with the aisle. The level of the chancel or *bema* is one step above that of the chapel. The *iconostasis* and the *ambo* have both been removed by the Mussulmans.

¹ Vol. I. p. 45.

² *Voyage en Macédoine*, vol. I. p. 44.

³ Leake, *Northern Greece*, vol. III. p. 241.

A staircase situated at the left end of the *narthex* conducts to the *gynæconitis*. This gallery runs round the nave, and forms large tribunes supported by columns: this arrangement is also to be seen in St. Sophia's at Constantinople.

The same staircase leads into the interior of a small tower in which was placed the *semantron*, which was used until the 9th century.

The columns on the ground-floor are of the Corinthian order, and the capitals are similar to those in the church of St. Demetrius; they are surmounted by a *dosseret* ornamented with a cross. (See Plate XXXIX.)

The capitals of the columns of the *narthex* are of the cubical form invented by the Byzantines; their faces are adorned with crowns of olives surrounded by a wreath of a character that reminds one of Greek work. The *dosseret* is ornamented with a cross. The bases of the columns are all more than half a diameter high.

The capitals of the upper gallery are Ionic; but this order was generally stunted and without grace in Byzantine times. The *dosseret* is excessively high; it is ornamented with a simple cross. The imposts and archivolts are ornamented with very simple mouldings, composed of a cavetto and ogee. The cupola is lighted by a dozen round-arched windows. The thrust of the vault is counteracted externally by stone buttresses; it seems to have been strengthened by a stone basement.

The aisles have waggon-headed vaults outside; they have roofs covered with lead.

The Mosaics.

The dome is adorned with a large mosaic on a gold ground, which covers the whole surface. The subject represented is the Ascension. In the centre, on a circular medallion, is the figure of our Saviour, of which only the feet are at present visible, the rest being hid by an Arabic inscription. The circumference of the dome is occupied by the twelve Apostles and by the figure of the Virgin between two angels. The figures are all separated from one another by olive-trees: near the Virgin there are two trees of a fantastic character. (See Plates XL. XLI.)

The Virgin is clad in a purple chlamys; she is veiled, and her hands are pressed together. To the right and left of the Virgin are two angels clad in white tunics, and having scarlet sandals; they have light hair fastened with blue ties; their hands are raised towards heaven, pointing to the risen Saviour.

Above this group are two other angels supporting the medallion on which is the figure of Christ. Between the angels and the figure of the Virgin is the following inscription on a gold ground:—

ΑΝΔΡΕΣ ΓΑΛΙΛΑΙΟΙ ΤΙ ΕΣΤΗΚΑΤΕ ΕΜΒΛΕΠΟΝΤΕΣ
ΕΙΣ ΤΟΝ ΟΥΡΑΝΟΝ ΟΥΤΟ ΟΙΣ ΑΝΑΛΗΦΘΕΙΣ ΑΦ' ὑμῶν ΕΙΣ ΤΟΝ
ΟΥΡΑΝΟΝ ΟΥΤΩΣ ΕΛΕΥΣΕΤΑΙ ΙΟΝ ΤΡΟΠΟΝ ΕΘΕΑΣΑΘΕ ΑΥΤΟΝ ΠΟΡΕΥΟΜΕΝΟΝ ΕΙΣ ΤΟΝ ΟΥΡΑΝΟΝ.¹

Ἄνδρες Γαλιλαῖοι τί ἐστήκατε ἐμβλέποντες εἰς τὸν οὐρανόν; οὗτος ὁ Ἰησοῦς ὁ ἀναληφθεὶς ἀφ' ὑμῶν εἰς τὸν οὐρανόν, οὕτως ἐλεύσεται ὁν τρόπον ἐθεάσασθε αὐτὸν πορευόμενον εἰς τὸν οὐρανόν.¹

Ye men of Galilee, why stand ye gazing up into heaven? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven.

All these figures have their heads ornamented with nimbi.

Round the dome are the twelve Apostles assisting at the Ascension. They are all to be distinguished by their attributes: the Evangelists hold books richly bound; the others hold rolls or diplomas in their hands. They are all represented in attitudes appropriate to the grand scene of which they are witnesses. Some support their heads with their hands; others have their eyes raised to heaven. They are all clothed in the Roman toga, of a blue colour, with dark shadows. The ground on which they stand does not resemble the earth, but is a curious collection of rocks of various colours.

¹ Acts, i. 11.



ST SOPHIA'S THESSALONICA

CAPITALS

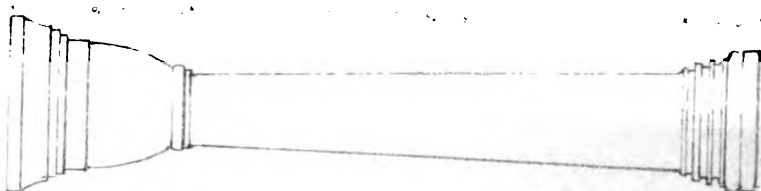
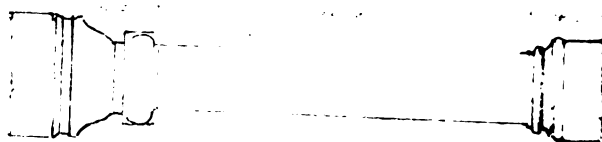
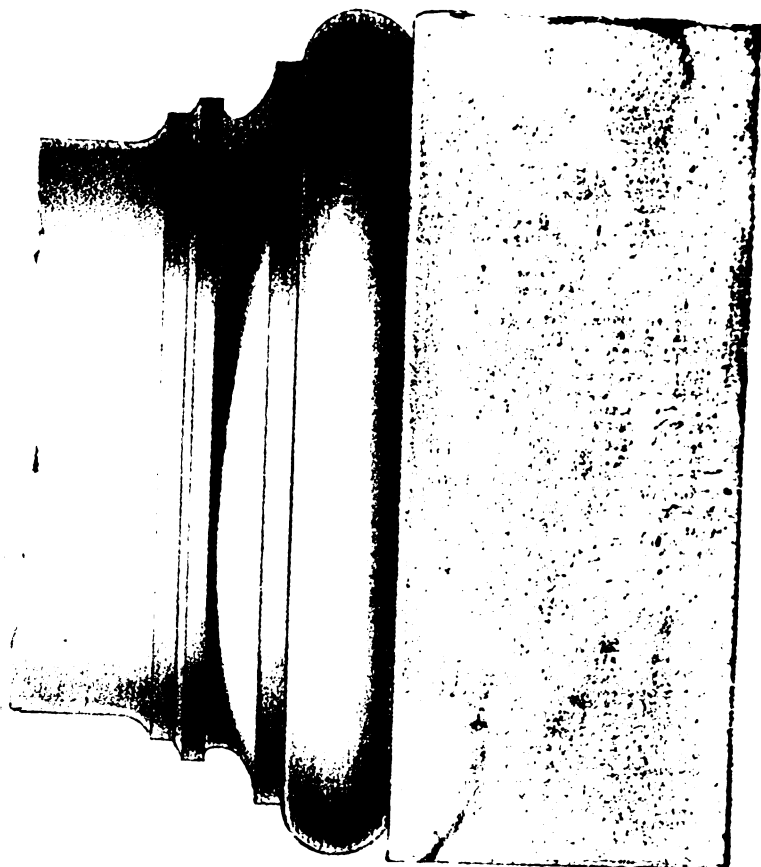
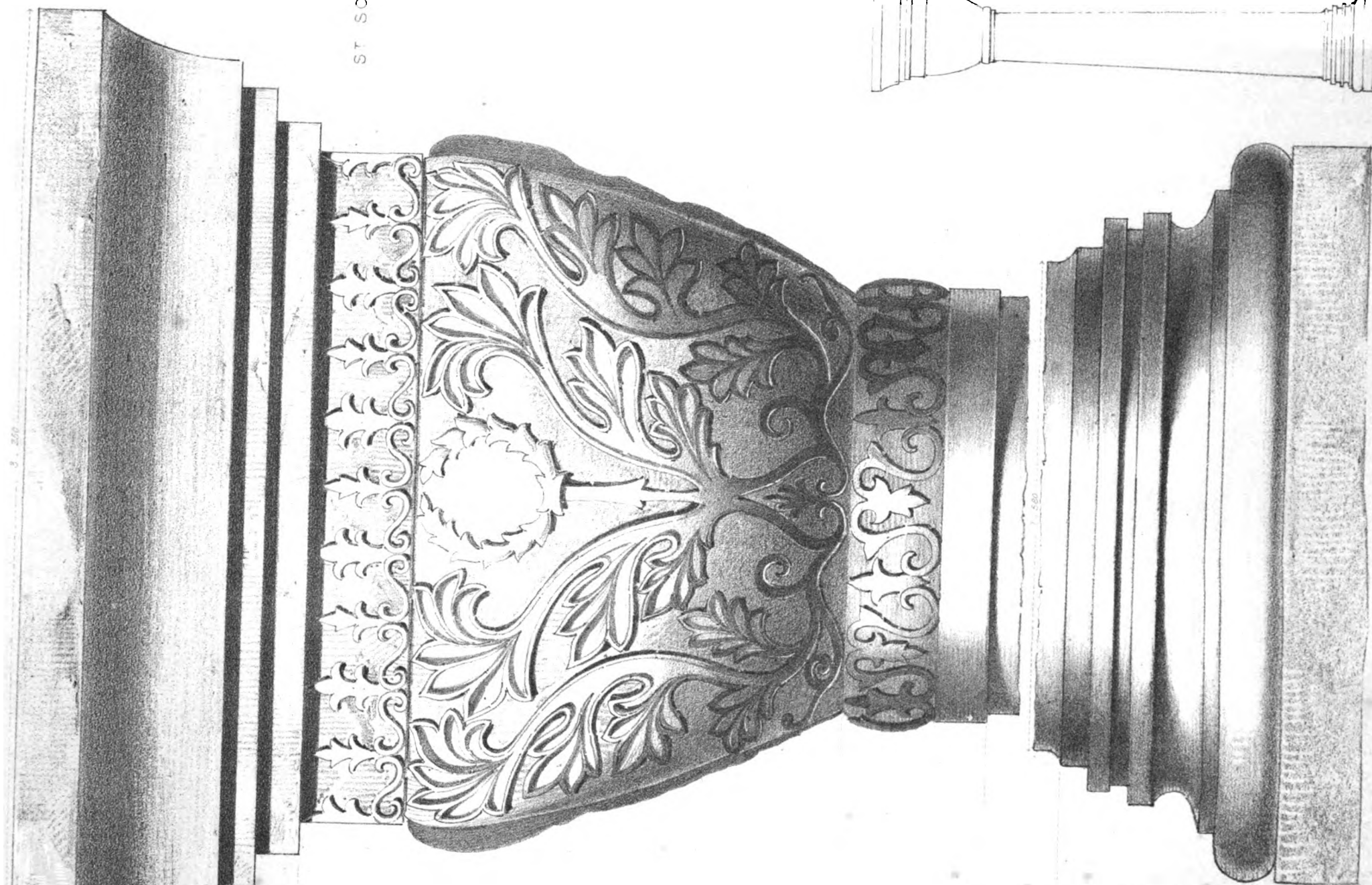


FIGURE 2

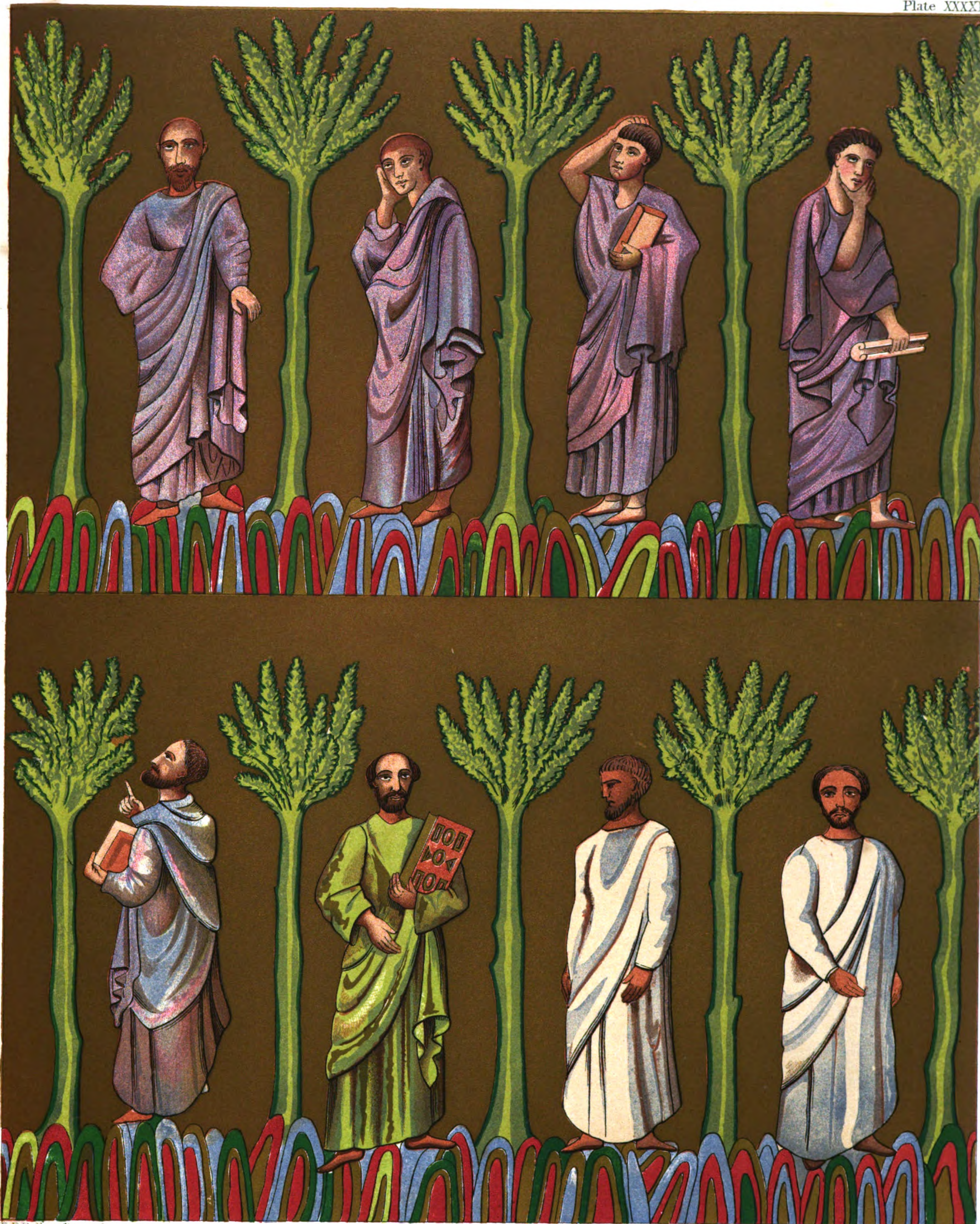




R. P. Pullan, direct.

Day & Son, Lith^{rs} to the Queen.

C. Texier, del.



R.P. Pullan direx.

Day & Son, lith. to the Queen.

C. Texier, del.

MOSAICS OF DOME.

This vast composition, which covers about six hundred square yards, the figures being more than twelve feet high, is executed in a superior manner to many of the works of the Middle Ages that we observe in the West. We see that the traditions of the Roman school of art were not yet forgotten. The pictures of the churches of Thessalonica, too long neglected, ought to throw some light upon our knowledge of the Byzantine school.

We have a few words to add about the apse. The hemispheres of the Byzantine absides are invariably adorned either with a colossal figure of Jesus Christ, or with a representation of the Virgin seated, holding in her hand the infant Jesus. The latter decorates the apse in the church of St. Sophia. The walls of the apse are ornamented by a mosaic representing a design composed of alternate squares; in one is a silver cross, in the other a vine-leaf. (See Plate XXVI.)

The lower frieze has several monograms; thus:—

Υ Ρ
Κ Θ Η (Κύριε Θεός ὑμετέρων βίων, — *Great God of our lives.*)
Β

8

The other monogram Κ Ε Ν is explained by the words Κύριε Σωτήρ ὑμῶν (*O Lord our Saviour*).

Ω

Between these monograms is the invocation ΧΕ ΒΩΗΘΗ (Χριστὲ βοήθη, *O Christ, aid us*). Underneath the frieze is the following inscription, also in mosaic:—

✠ ΚΕΘΕΤΩΝΥΡΩΝΒΙΩΝCΤΕΡΕΟCΟΝΤΟΝΟΙΚΟΝΜΟΥ

Κύριε ὁ Θεός τῶν ὑμετέρων βίων στερέσον τὸν οἶκόν μου.

O God, Master of our lives, strengthen my house.

All the mosaics are executed with a finish rarely seen in works of the same kind. We ought to render this justice to the Turkish ministers of religion at Thessalonica, that, notwithstanding the great number of Christian figures in this edifice, it is still the object of their most assiduous attention.

In the pavement of the women's gallery, which is almost entirely composed of Byzantine brick, we find stamps like those which we mentioned as existing in the church of St. George.

ESKI DJOUMA.

TRADITION, which has in general faithfully preserved amongst the Greeks the names of the saints to whom the churches converted into mosques were dedicated, is completely in default in the case of this building. We could find no document throwing any light upon the subject, nor do our predecessors at Thessalonica seem to have been more fortunate than ourselves. It was the first church taken possession of by the Turks, when they became masters of the town. An inscription engraved upon the base of the minaret fixes the date of this event at 1430; it reads thus:—

“*Sultan Amurath Fethi took possession of Thessalonica in the year 832.*”

The edifice goes by the name of Eski Djouma, the Ancient Mosque.¹ For some reason, difficult to understand, all travellers who have described this edifice, have regarded it as an ancient temple of the Thermean Venus, although neither tradition nor history, nor the character of the building, justifies such a supposition. That those who are not antiquaries should make such a mistake is not surprising, but that an author so judicious as Colonel Leake (whose archæological writings are of great authority) should assert such a thing, is more difficult to comprehend.

¹ The Turks distinguish certain days of the week by the names of the business transacted upon them. For instance, Sunday is called *Bazar-gun* (Market-day), Monday, *Bazar-ertesi* (the day after the market); Friday, being their sabbath, or day of assembly in the mosque (*Djami*), is called *Djoumai-gun* (the day of assembly). *Eski Djouma* means Ancient assembly.

Felix de Beaujour¹ was the first person who believed that he saw in this church the vestiges of an ancient temple of Venus. "The mosque Eski Djouma, or Ancient Friday," says he, "was originally a temple consecrated to Venus Thermea. The Greeks spoiled it by endeavouring to give it the form of a cross. It was a perfect parallelogram, 70 feet long by 35 feet wide, and was supported on the sides by twelve columns of the Ionic order, of the most elegant form. The six columns of the portico are now built into the walls of the mosque. If the country belonged to an intelligent people, the temple of the Thermean Venus might be disencumbered of the Gothic buildings which disfigure it; it would then be, after the temple of Theseus, the best-preserved monument in Greece; but in the present day it is only to be seen half concealed by a covering of plaster."

A glance at the plan will show how great were the illusions of the author.

Cousinéry, who also lived at Saloniki for many years, did not perceive that Eski Djouma was of Christian origin.

"The Rotonda is not the only ancient temple of which Thessalonica has preserved the remains. A mosque that bears the name of Eski Djouma, Ancient Friday, appears to be an edifice much more ancient. It passes among the Franks as having been consecrated to Venus, but the Greeks, when they became Christians, consecrated it to I don't remember what saint, and the Turks having, in their turn, transformed it into a mosque, disfigured it in such a manner that both the interior and the exterior have lost their form and elegance."²

Leake, who travelled many years after the work of Cousinéry had been published, seems to have adopted his opinions. "Eski Djouma, or Old Friday, is the name of another mosque the masonry and form of a great part of which show that it was once a building of the same age as Eski Metropoli, or perhaps older. It is supposed to have been a temple of Venus."³

We completely partake of the opinion of our predecessors about the majesty and noble effect of this building, but we shall find it an easy matter to restore to the Christian architects of the 5th century the merit of having designed and executed it. The Mussulmans altered it but little when they adapted it to their worship.

Eski Djouma is situated in the lower quarter of the town, not far from one of the bazaars. It is completely shut in by the houses that surround it. The façade, which is towards the principal street, presents only a white wall without windows, with only a doorway in it, having an architrave supported by marble jambs. We enter into a transverse corridor, 23 ft. 9 in. wide, where is placed the fountain of ablution, no doubt that used by the Christians. This corridor is the ancient *exo-narthex*; it has a lean-to roof, and appears to have had no ornamentation originally. Its north end gives access to a small garden which belonged to the cloisters. The minaret of the mosque constructed by Amurath has upon its base, in addition to the inscription that we have quoted, another inscription commemorative of the visit that the Sultan Mohammed III. made to the mosque A.D. 1594; it reads thus:—

سلطان محمد بن ابراهيم بوجايه كلدي ١٠٨٣

The Sultan Mohammed, son of Ibrahim, came to this mosque in the year 1083.

The *exo-narthex* is wanting in most churches of the second period, which were erected when Christianity had extended to all the principal towns of the Empire.

From the *exo-narthex* we pass into a second passage parallel to the first, the size of which is 93 ft. 6 in. by 18 ft. 7 in.; this is the *eso-* or *internal narthex*, which communicates directly with the nave.

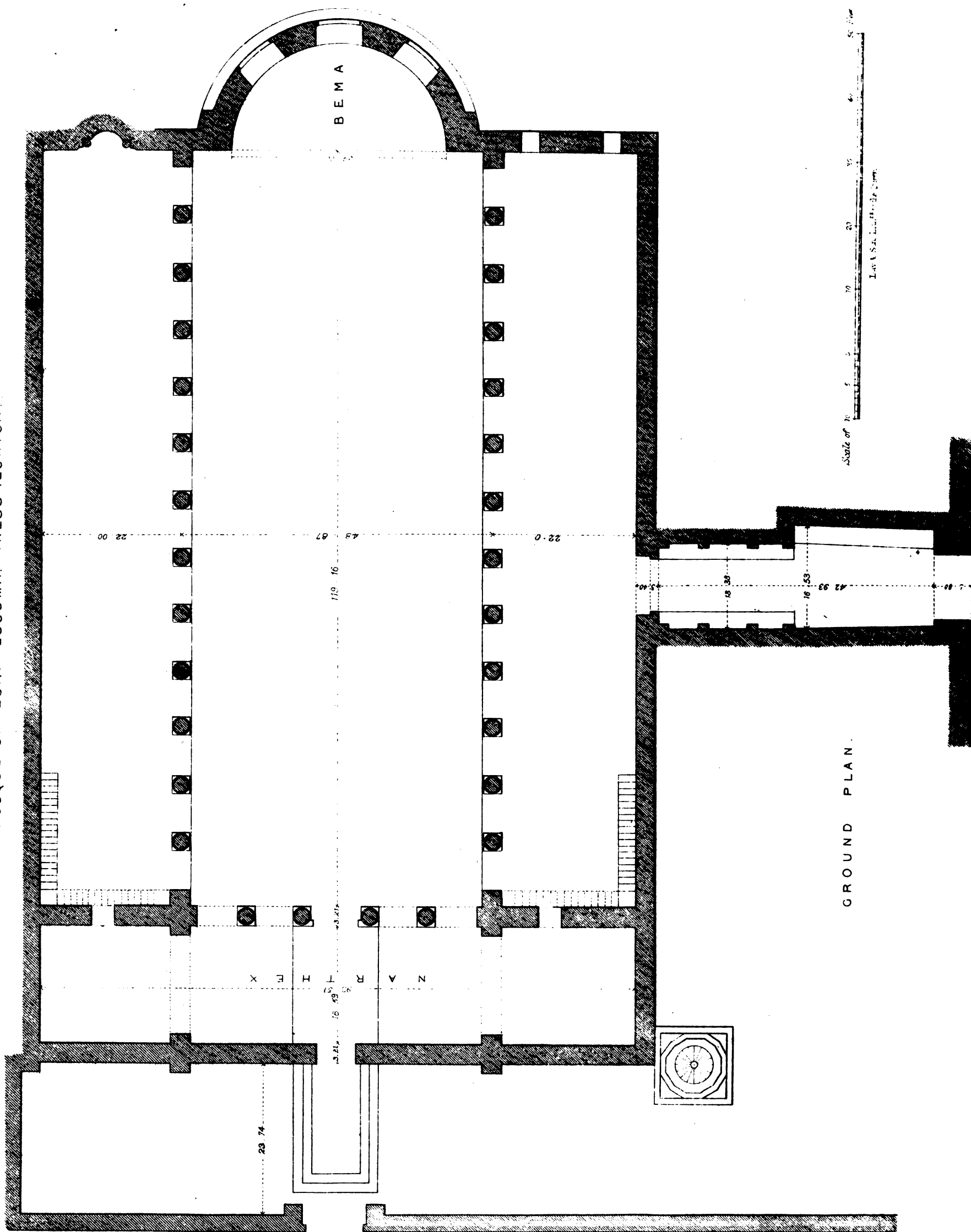
The large basilicas of Italy — those of St. Peter and St. John Lateran — are entered through a similar corridor, in imitation of the churches of the East; the cathedrals of the West offer but few examples, since all the porticos for catechumens had fallen into desuetude. These vestibules, for one thing, tended to keep the churches clean, as they intervened between them and the street. Formerly the internal *narthex* was separated from the nave by four columns, only united by a balustrade of marble; now the columns are engaged in a thick wall built by the Turks, through which the nave is entered by a square-headed doorway.

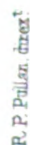
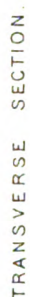
¹ *Tableau du Commerce de la Grèce*, vol. i. p. 44.

² *Voyage en Macédoine*, vol. i. p. 35.

³ *Travels in North Greece*, vol. III. p. 241.

MOSQUE OF ESKI DJOUMA. THESSALONICA.





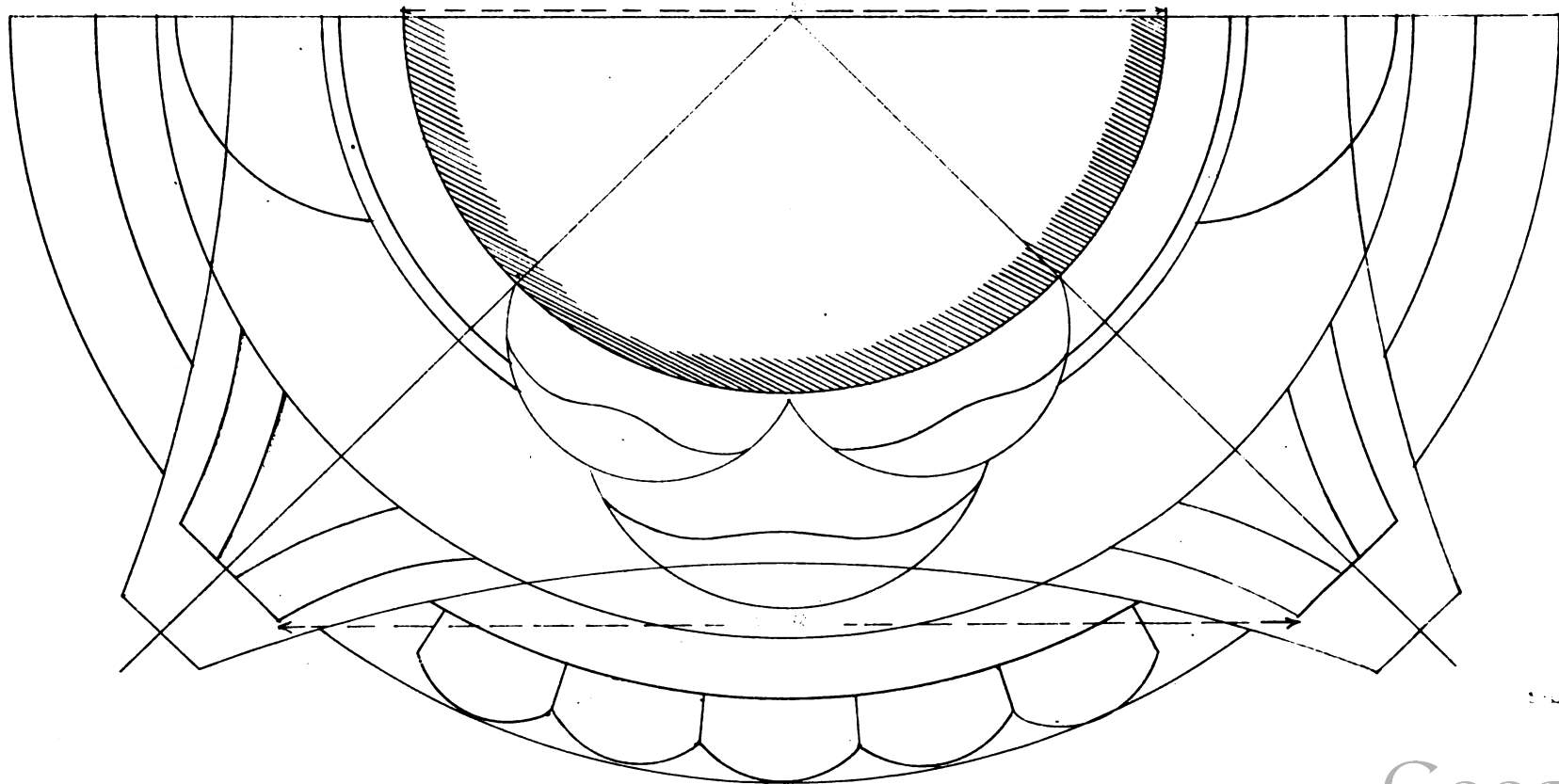
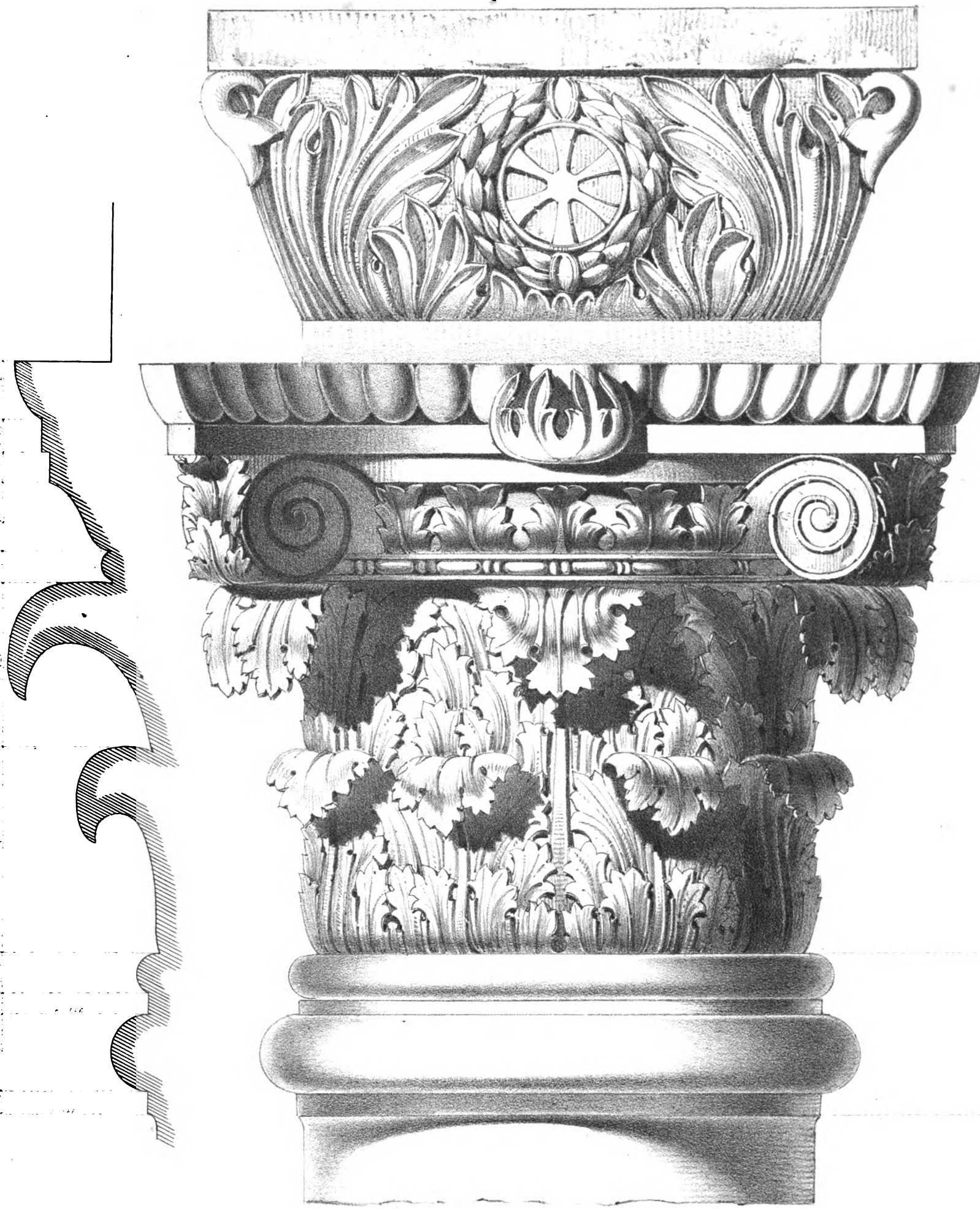
LONGITUDINAL SECTION.

50

27

Scale of 10

Day & Son, Lights to the Queen



The interior of the church consists of a nave 119 feet long, terminating in a semicircular apse; to the right and left are colonnades of twelve columns, separating the aisles from the nave. (See Plates XLII. to XLIV.) The same arrangement is repeated upon the upper story, where is the gallery for women. Evidently the plan is that of the Christian basilica, and has a striking resemblance in its leading features to that built at Jerusalem by Constantine, of which Eusebius has left a description. Those who would, in spite of the evidence afforded by the plan, still doubt the fact of this building from the time of its foundation being intended for a Christian church, need only look at the capitals (upon the *dosserets* of which the *labarum* of Constantine is sculptured within a wreath of leaves), to be convinced of their error.

The semicircular apse of Eski Djouma is lighted by three windows: this was the mode adopted long before the dream of Justinian, in which an angel directed him to light the apse of his church by three windows, in honour of the Father, Son, and Holy Ghost. One of the marks of antiquity of this church lies in the fact that the side chapels, in which the sacred vessels were deposited, at the east end, are wanting: in the earliest times these were confided to the *neocoros*, and taken to the residence of the bishop.

At the end of the south aisle of the church there is a niche or credence, ornamented with the short Ionic columns, which served as the *receptaculum* for the holy vessels.

The columns of the nave are of the Composite order, the shafts are monolithic, of white marble; the bases are Attic and without ornament.

The carving of the capitals is remarkable for its finish; the leaves are those of the acanthus, which the Byzantines always preferred to those of the olive for the decoration of capitals. The abacus is supported by volutes at the four angles; the torus that separates them is ornamented with palm-leaves. The use of the drill, an instrument unknown in the best times of Greek art, is to be noticed here.

Each capital is surmounted by a marble *dosseret*, bearing the name ΧΡΙΣΤΟΣ. These *dosserets* support round arches, without archivolt;—at least there are none now visible, for the whole church has been covered with a coat of plaster by the Turks, upon which are painted large medallions, the names of the Prophet and the Mahometan chiefs, MOHAMMED—ABOU-BEKIR—OSMAN—ALI—AMAR.

A wooden staircase leads to the upper gallery (*gynæconitis*). Twelve Ionic columns support the arcade, dividing it from the nave: these columns are now surrounded with masonry, but they all exist in position.

On those parts of the arches which are not concealed by the plaster, mosaic decorations of excellent execution are to be seen; the subjects are, flowers, birds, and other ornaments on a gold ground. All the interior of the church was decorated, from the springing of the arches upwards, in the same manner. The few mouldings that exist are very simple; they consist of fillets, cavettos, and quarter-rounds, without enrichments.

The roof of the nave is visible; it is constructed in the simplest fashion, like that of St. Paul without the Walls at Rome.

A side entrance opens into the aisle of the church, through a long passage of the same date as the church. In the church of St. George we have also noticed a side-door on the south.

We have already stated that there is no document that throws light upon the date of this church; however, it is certain that it is later than the reign of Constantine. At that period the internal colonnades of basilicas were surmounted by architraves and not by arches: the *dosseret* had not then made its appearance. We do not believe that the church is anterior to the reign of Theodosius; but we may safely affirm that it dates from the beginning of the 5th century.

THE CHURCH OF THE HOLY APOSTLES

(Soouk-sou Djamisi).

THIS remarkable church, which is in a perfect state of preservation, is situated in the quarter called Soouk-sou (Cold Water), from a neighbouring reservoir. It possesses all the elegance of the Byzantine architecture of the 7th century: it is built of brick and stone in combination. The plan of it differs from that usually adopted, in the fact that the aisle corresponding to the internal *narthex* goes all round the nave, forming a perfect square. The *exo-narthex* is composed of an open gallery, having to the right and left two coupled columns, supporting arches, and in the middle a square-headed doorway between two pilasters. The arches above these columns are unequal in span. There is a somewhat similar arrangement in the church of Constantinople, called *Theotokos tou libou*, which is of the time of Justinian.

A single doorway leads from the *narthex* into the interior. The nave, as it may be called, is quite square; it is terminated towards the east by three absides, and is covered by a dome supported by four columns. As there is no upper gallery for women, it is probable that the aisles were used to accommodate them. In the church called Kangaria, situated in the middle of the principal street of Athens, there is a similar arrangement.

At the east end of the north aisle is a square chamber for the sacred vessels. There are no traces of the *iconostasis*, nor of painted decorations or mosaics. The four columns of the dome support large brick arches, through which the nave is lighted by windows on the north and south sides. The cupola is carried to a considerable height; on the exterior of it there are ten arches, separated from one another by small columns.

At the four corners of the square over the angles of the nave are four smaller cupolas, constructed in the same manner as that in the centre. But little marble is used in the building; the cornices are formed of bricks, placed anglewise, forming a sort of triangular dentils. The three absides are polygonal externally; the whole of the exterior is relieved by ornamented brickwork arranged in squares, lozenges, and other patterns. (See Plates XLV.—XLVIII.)

There are few inscriptions existing in the church; the little sculpture that existed has been damaged by the Turks. Above the doorway are these words:—ΠΑΤΡΙΑΡΧΗΣ ΚΑΙ ΚΤΗΤΩΡ (Patriarch and Constructor).

The *dosserets* of the columns have monograms on them, in which these words are repeated.

N

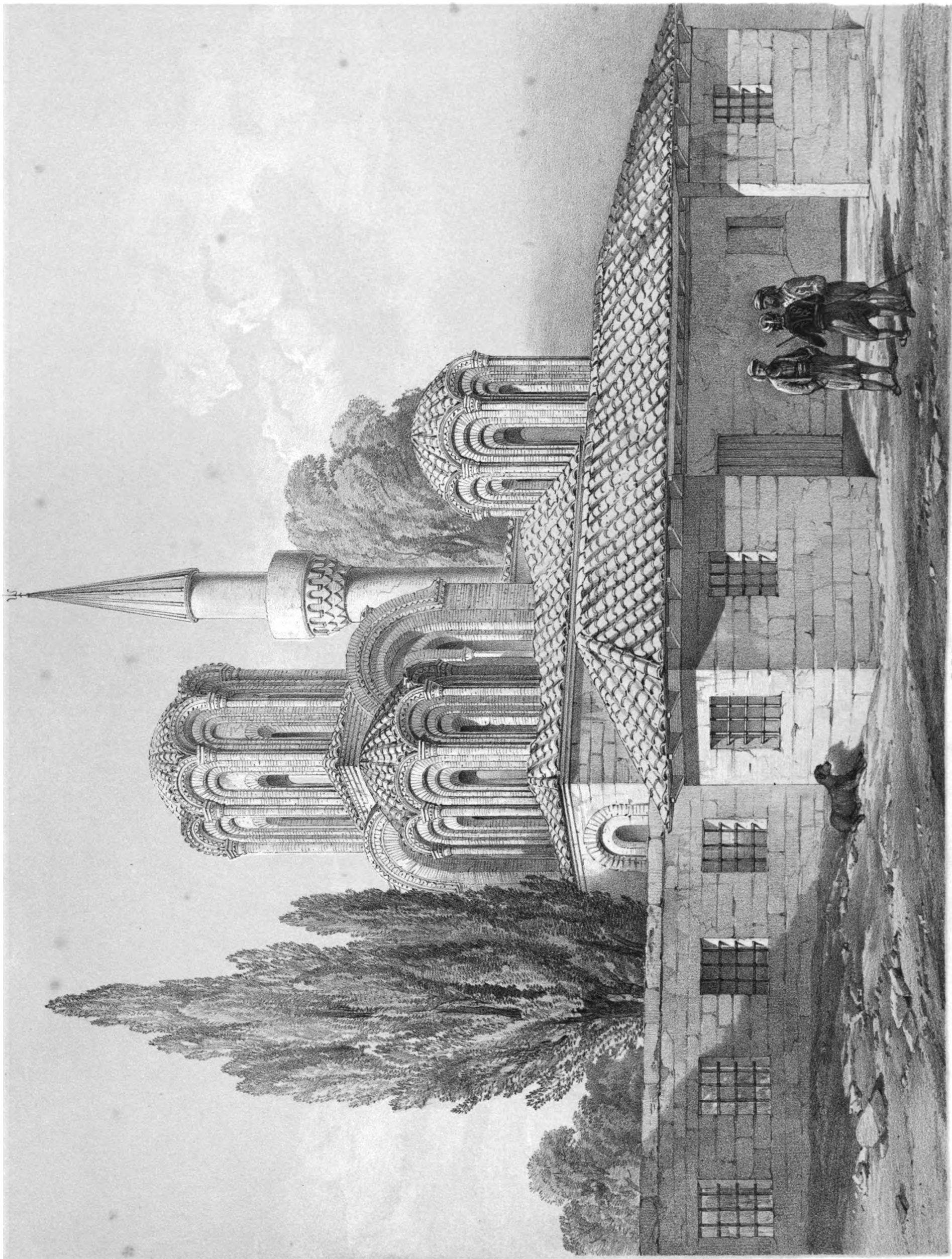
A third monogram is as follows:—Φ Ω Ν; containing probably the name of the founder.

I

The capitals of the columns are of two sorts; some, composed of two rows of acanthus-leaves, and having four volutes, had on each face a disc, upon which were sculptured the cross and figures of saints; but they are now mutilated.

The astragals are composed of leaves placed close together, with their points downwards. The other capitals have three equal rows of acanthus-leaves, and an abacus like the Corinthian. All the leaves of the capitals are adopted from the antique. There is no similarity between these and those employed in the West during the Middle Ages.

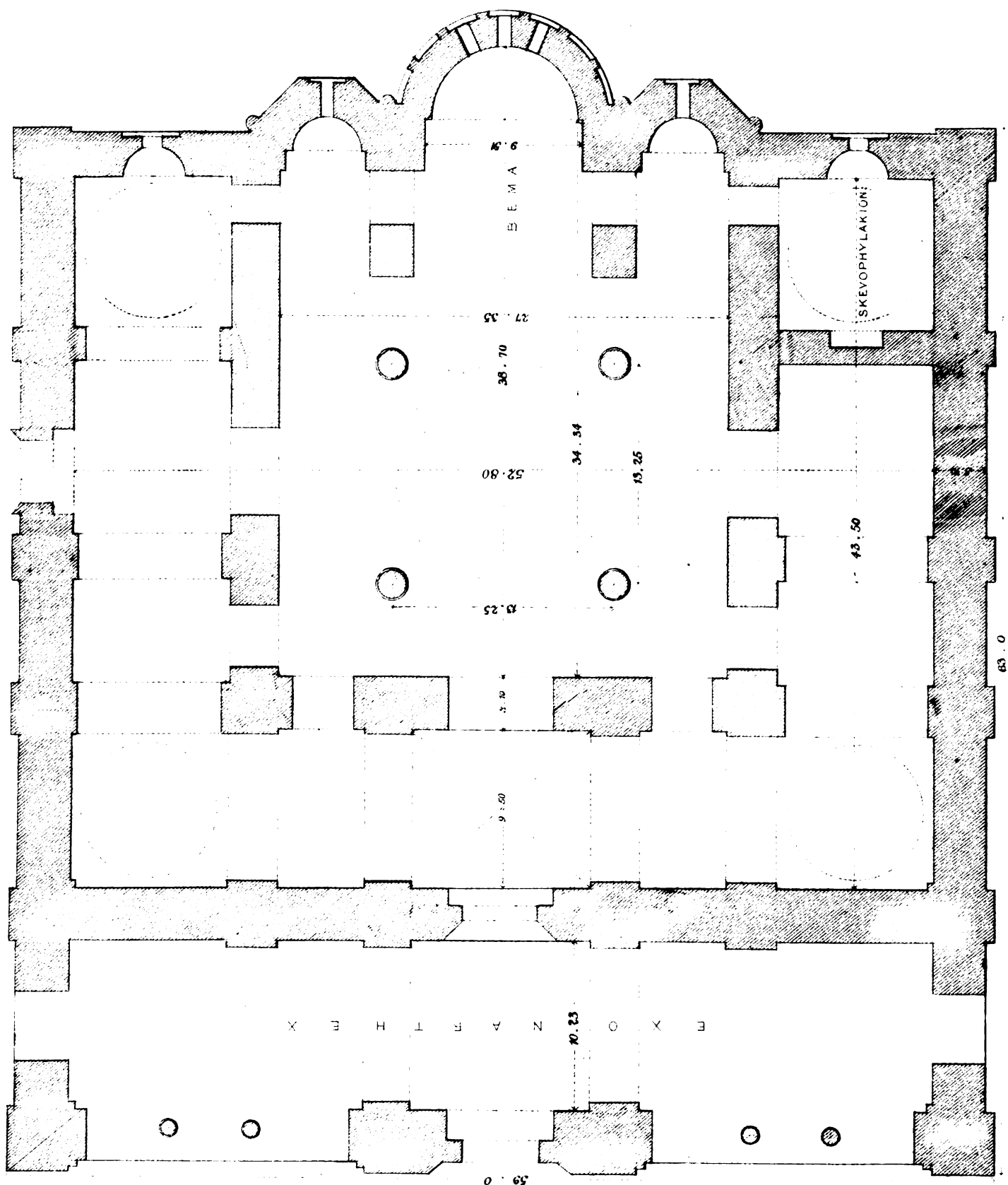
Most likely this church was converted into a mosque in the 9th century of the Hegira.



N. E. VIEW OF THE CHURCH OF THE HOLY APOSTLES. THESSALONICA.



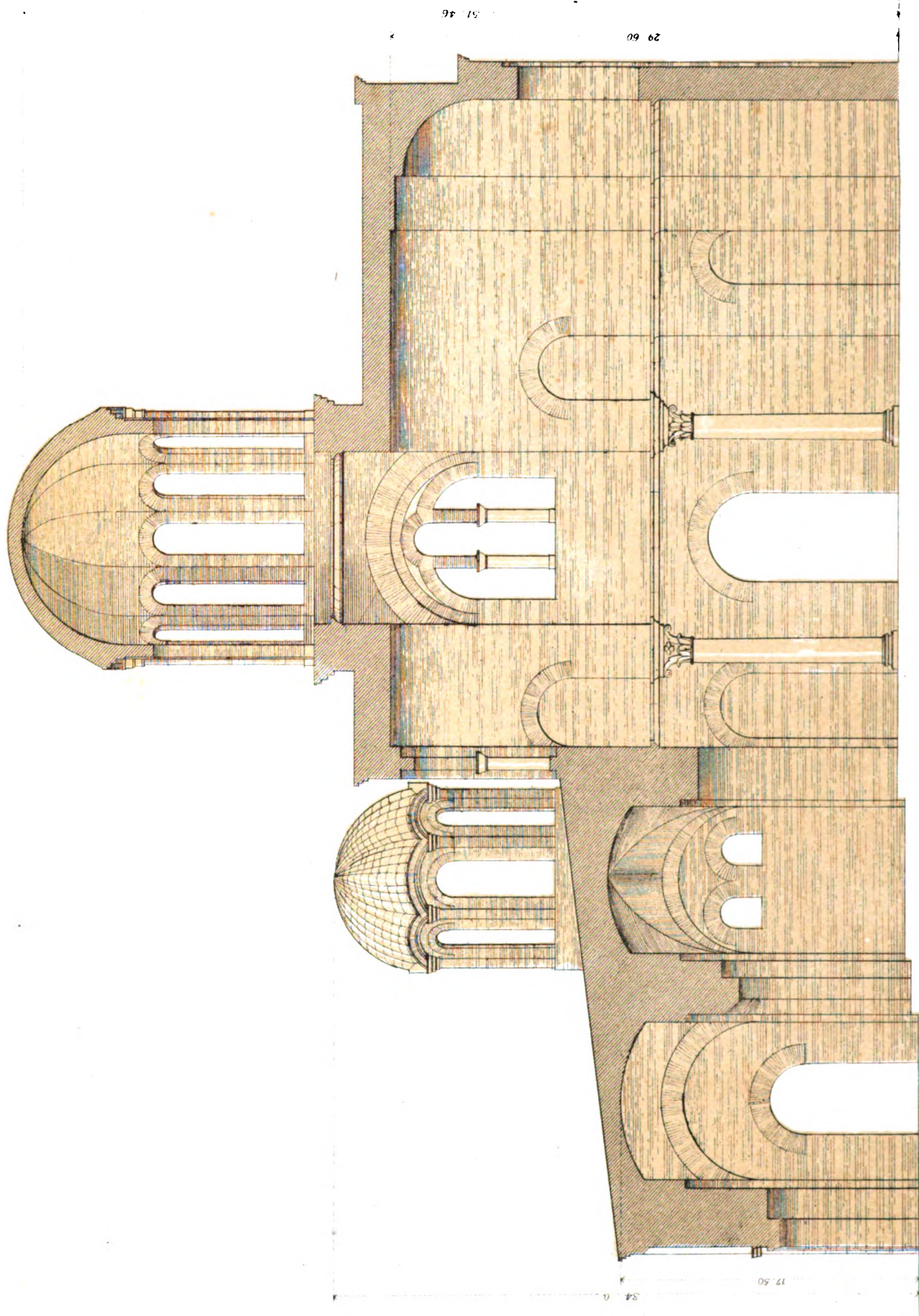
CHURCH OF THE HOLY APOSTLES, THESSALONICA.



GROUND PLAN.

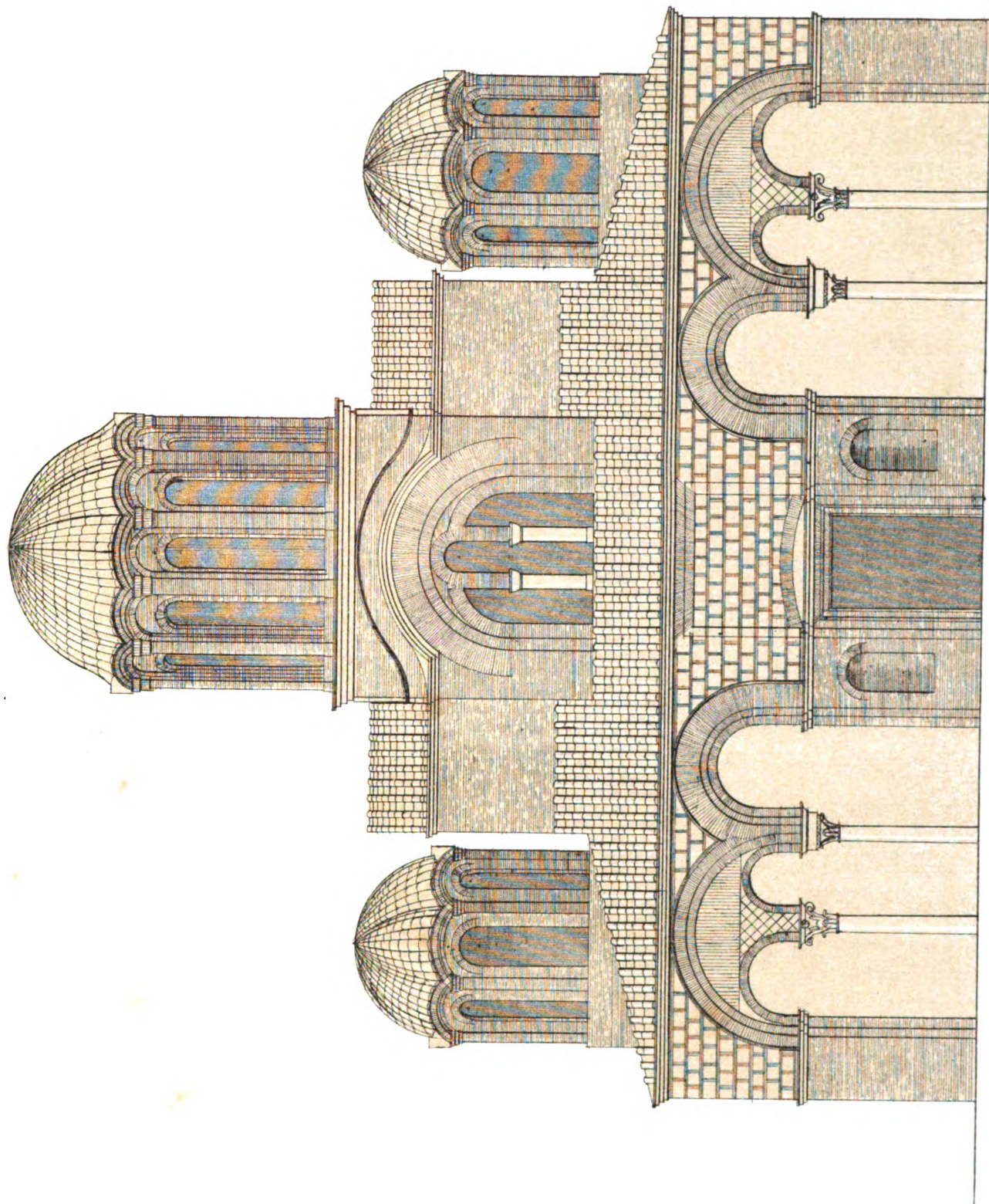
Scale of 1" = 10' 0"

CHURCH OF THE HOLY APOSTLES, THESSALONICA.



LONGITUDINAL SECTION.

CHURCH OF THE HOLY APOSTLES. THESSALONICA.



WEST ELEVATION.

Scale of 10 9 8 7 6 5 4 3 2 1 0
Feet & Six Inches to the Top
30 Feet

R. P. Paul. 1897

THE CHURCH OF ST. BARDIAS

(Kazandjilar Djami-si).

UNDER the Emperor Basil II. (963—1025), ecclesiastical architecture, although following the principles that had been in favour from the time of Justinian, underwent some modification in details, of which we find examples in several buildings now in existence. Byzantine architecture has been so little studied, that there is rather a lack of expressions for architectural descriptions. Of the *Κυλινδρωεῖδης*, or churches with cylindrical vaults, described by Leo Allatius, there are examples at Constantinople in the monastery of the village *Μονὴ τῆς χώρας*, and in the ancient church now called Gul Djamisi (the mosque of the Rose), and also in a little church at Thessalonica, now concealed by the erection of a bazaar. This last is an interesting example of edifices of this description, since it bears an inscription giving the precise date of its erection. The façade is rendered peculiar by the arches of the vault appearing externally without horizontal courses above them,—as in St. Mark's at Venice, a building of about the same date as this.

In the middle of the bazaar of the Kettlemakers (Kazandjilar), stands a small mosque, abandoned, and falling into ruin. This is to be recognized at the first glance as an early Byzantine church. The edifice is built entirely of bricks. In plan there is a *narthex*, 26 ft. 11 in. long, and the full width of the church; and a square nave with four columns in the centre supporting the pendentives of the central dome. At the four angles are four smaller domes. The church ends in a semicircular apse, and on each side are the chapels for the books and sacred vessels. At this period there was but one altar in a church,—there was no place for others. The front elevation has three arches of equal height; in the middle of the central arch is a square door with white marble jambs. Upon the architrave is the following inscription in interlaced characters:—

✠ ΑΦΙΕΡΩΘΗΟΓΡΗΝΒΕΒΗΛΟΣΤΟΓΟΕΙCΝΑΟΝΓΕΡΙΒΛΕΓΤΟΝΤΗΣΟΚΟΥ
ΓΑΡΑΧΡΙCΤΩΦΟΤΒΕΝΔΟΞΟΤΑΤΒΒΑCΙΛΙΚΒΑCΓΑΘΑΡΙΟΥΚΑΤΑΓΟΝΟΑΓΙΒ
ΒΑΡΔΙΑCΚΤΗC CΥΝΒΙΒΑΥΤΒΜΑΡΙΑCΚΤΩΝΤΕΚΝΩΝΑΥΤΩΝΝΙΚΗ
ΦΘΑΝΝΗCΚΚΑΤΑΚΑΔΙCΜΗΝΙCΕΓΤΕΜΒΡΙΟΙΝΔΙΚΤΗCΙΒΕΤΟΥCΦΛΖ ✠

Ἀφιερώθη ὁ πρὶν βέβηλος τόπος εἰς ναὸν περιέβλεπτον τῆς Θεοτόκου παρὰ Χριστῷ Φῷ τοῦ ἐνδοξοτάτου Βασιλικοῦ πρωτοσπαθαρίου καὶ κατὰ πόνον ἁγίου Βαρδίας καὶ τῆς συνβίου αὐτοῦ Μαρίας καὶ τῶν τεκνῶν αὐτῶν Νικηφόρου, Ἀννῆς, καὶ κατακάλις¹ Μηνὶ Σεπτεμβρίου Ἰνδικτιόνος δωδεκάτης, ἐτοῦς ἐξ χιλιάδης τεττακόσια τριάκοντα ἑπτὰ.

This place, formerly profane, was converted into a magnificent temple of the Mother of God, by Christoforo, the treasurer of the celebrated Basilicus, first sword-bearer, under the dedication of St. Bardias and of his wife, and of their children Nicephorus, Anne, and was dedicated in the month of September, of the 12th indiction, the year 6537.

The year 6537 of the world corresponds with A.D. 937, when the Emperor Basil II. was reigning at Constantinople. He gained a signal victory over the Bulgarians; and it was possibly on this occasion that Basilicus, the *protospatharios* or sword-bearer of the emperor, dedicated this church. As to St. Bardias, to whom it was dedicated, we have not found his name in any Martyrology; but amongst the Greeks there are many saints who exist only in the memory of the faithful.

It is interesting to compare this inscription with that placed on the front of St. John Lateran at Rome. They are so much alike, that they might have been composed by the same author:—

HIC LOCUS OLIM SORDENTIS
TVMVLI SQVALLORE CONGESTVS
SVMPTV ET TE DOMINE
TANTA RVDERVM MOLE SVBLATA:

¹ From the verb *κατακαλλύνω*, I decorate, adorn.

QVANTVM CVLMINIS NVNC VIDETVR
AD OFFERENDVM CHRISTO DEO MVNVS
ORNATVS ATQVE DICATVS EST¹

These words, "this place formerly profane," show in all probability that the site was that of some ancient temple or bath. The first story has three arches, which spring from the level of the women's gallery; they are separated by engaged columns, and form waggon-head vaults, the extrados of which appear on the front elevation. Five cupolas surmount the whole, and give the building an elegant character, which has been copied in many of the Greek churches of Russia.

The side elevation follows the form of the interior; the *narthex* is indicated by a square bay. The church is lighted by numerous small windows, so that the interior is rather dark. The internal decoration consisted of pictures in fresco, of which some faint traces still exist, proving that their execution was of mediocre character.

This edifice is so blocked up by modern buildings, that it is not known even to the Greeks living in the town.

THE CHURCH OF ST. ELIAS (*Sarali Djamisi*).

THE name of St. Elias pleased the Greeks on account of its resemblance to the word ἥλιος, the sun. All churches consecrated to this great Biblical personage are, without exception, built upon the top of a hill. Perhaps this is a memento of Mount Carmel, upon which the prophet destroyed eight hundred and fifty false prophets of Baal and Astarte.

There was no province of the ancient Byzantine empire in which there was not a church raised to St. Elias. We give two examples built in the interval of two centuries. They differ from the generality of other churches in possessing central domes more than usually elevated. They are the churches in the form of *tholus* mentioned by Leo Allatius. It is so rare to meet with buildings with precise dates, that these deserve to be carefully recorded for the purpose of comparison with others of unknown origin.

The church of St. Elias was built twenty-five years after that of St. Bardias, in the reign of the Emperor Basil. The name of its founder is unknown. We find the following inscription on a stone detached from the edifice, — ΕΤΒΣΣΦΓΒ; and upon another stone the date ςΦςΒ, the year 6562 of the world, corresponding to A.D. 1012.

A large piece of white marble, apparently an architrave, bears the following inscription in large characters. It appears to have been one of those invocations so frequently met with in Byzantine churches:—

ΕΙΣ ΔΟΞΑΝ ΤΟΥ ΘΕΟΥ ΕΠΟΙΗΣΕ ΔΥΝΑΜΙΝ

It derives its strength from the glory of God.

The characters are of the 10th century. This fragment comes, no doubt, from a porch that has been destroyed. Many of the bricks bear the following impression, similar to those

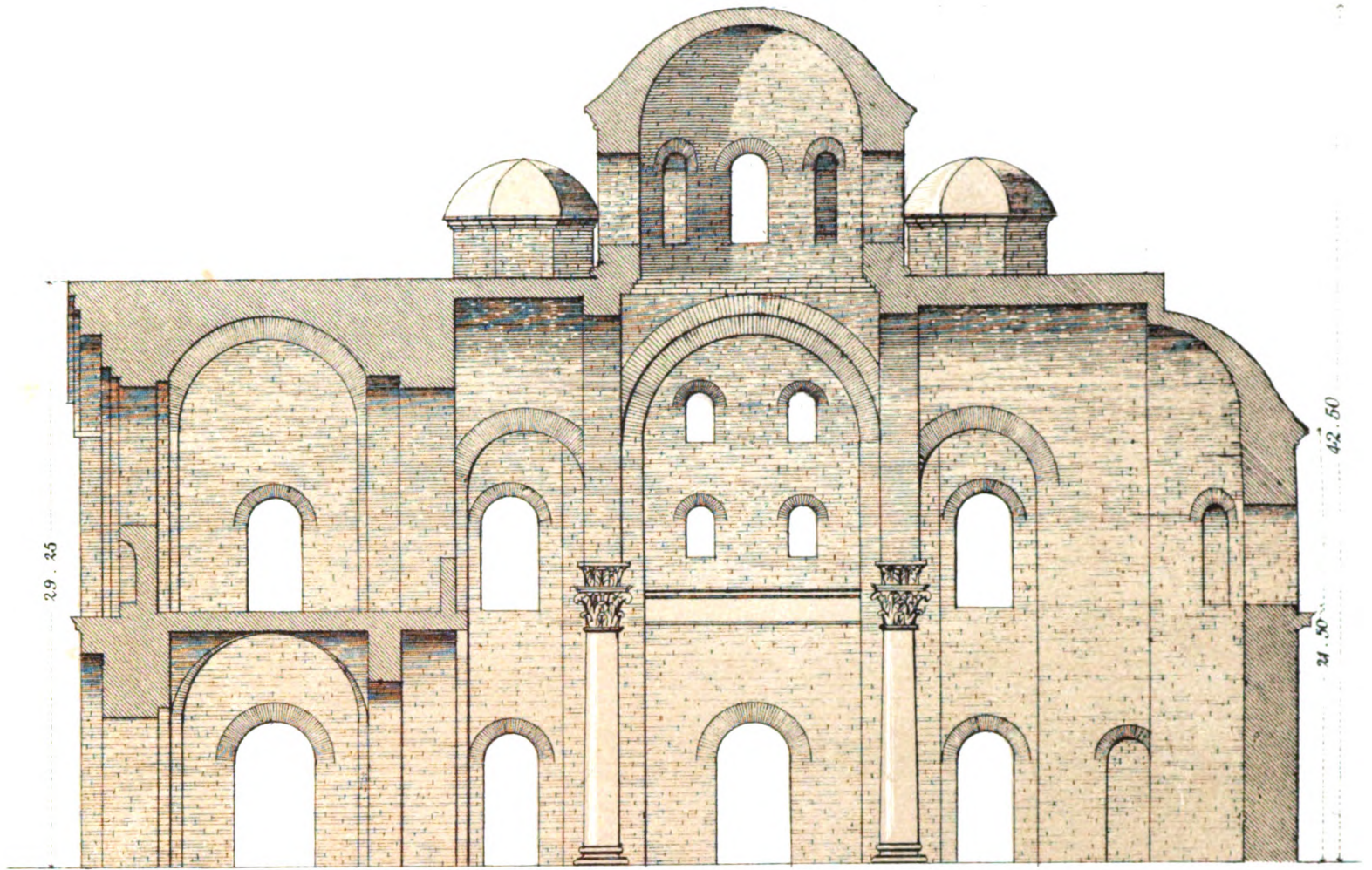


STAMP ON BRICKS OF THE CHURCH OF ST. ELIAS.

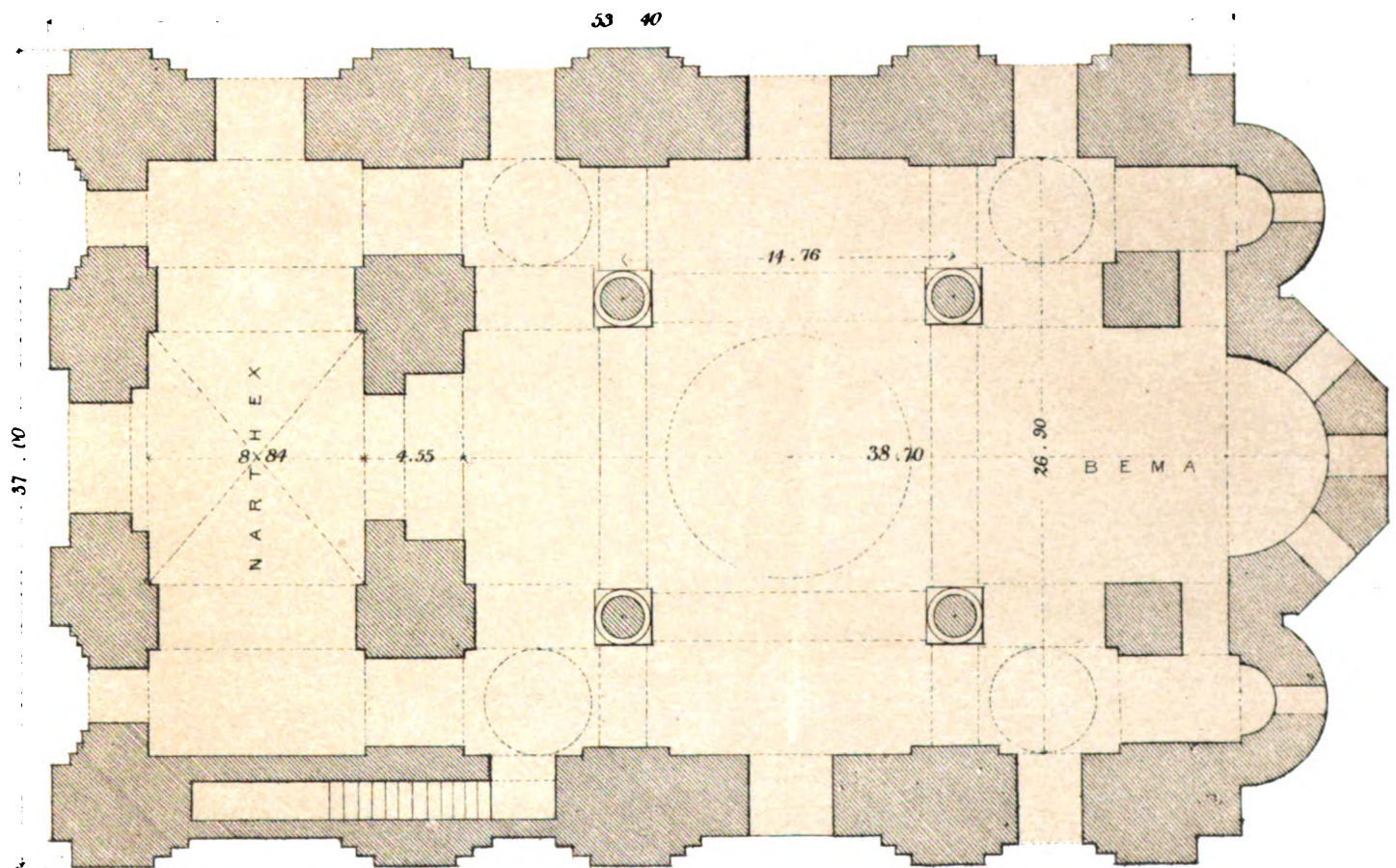
which we have already described. We must not conclude from this fact that the different churches in which they occur were erected all at the same period, but rather that these signs, when once adopted, have been repeated upon all bricks used for the construction of churches.

¹ Ciampini, *de sacris Aedificiis a Constantino M. constructis*.

ST BARDIAS, THESSALONICA.

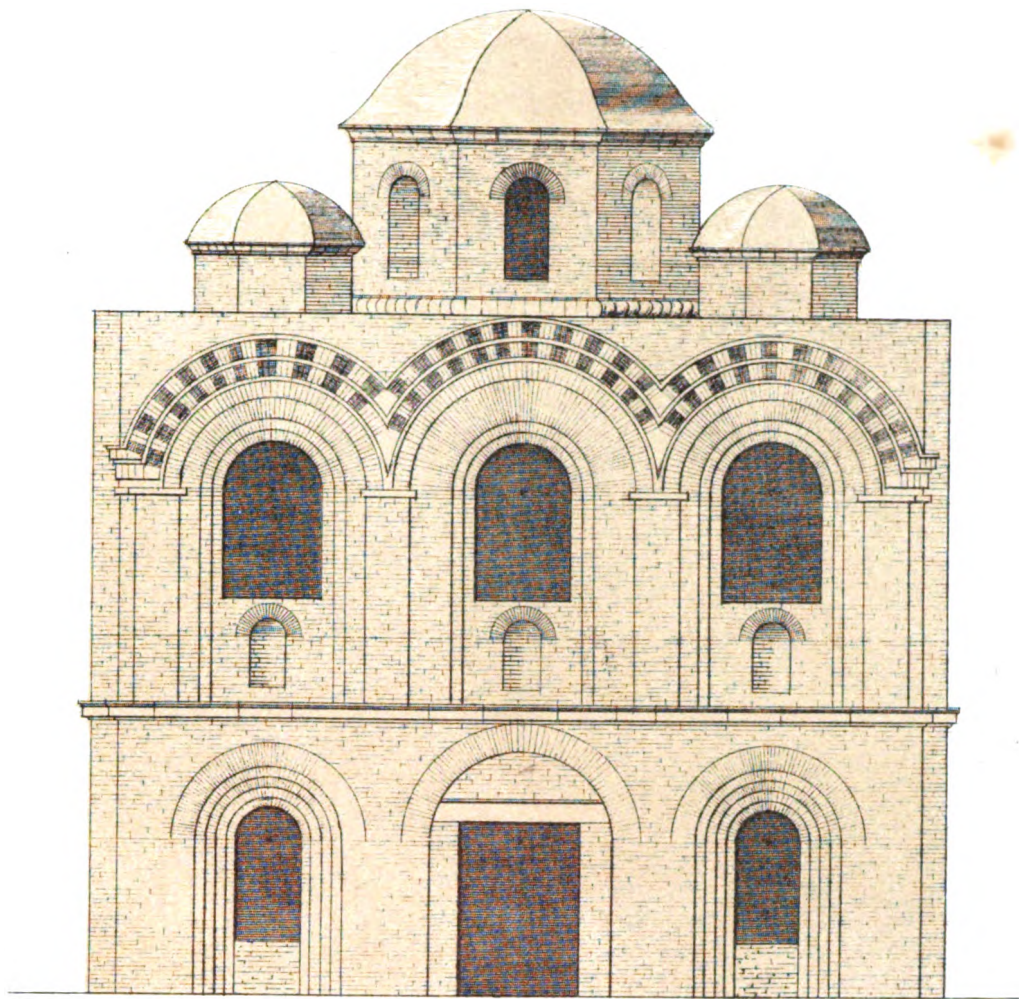


LONGITUDINAL SECTION.

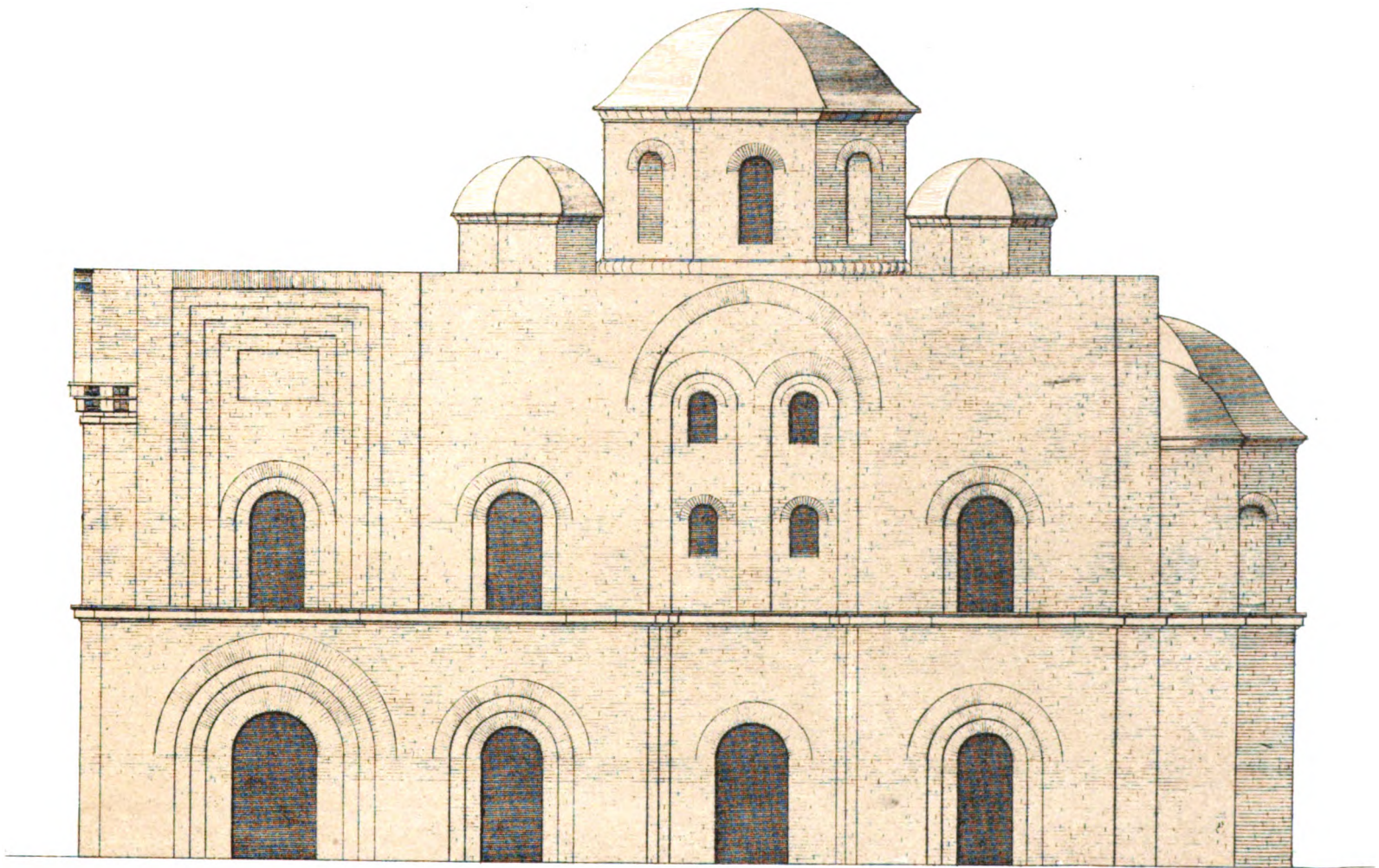


GROUND PLAN

ST BARDIAS, THESSALONICA.

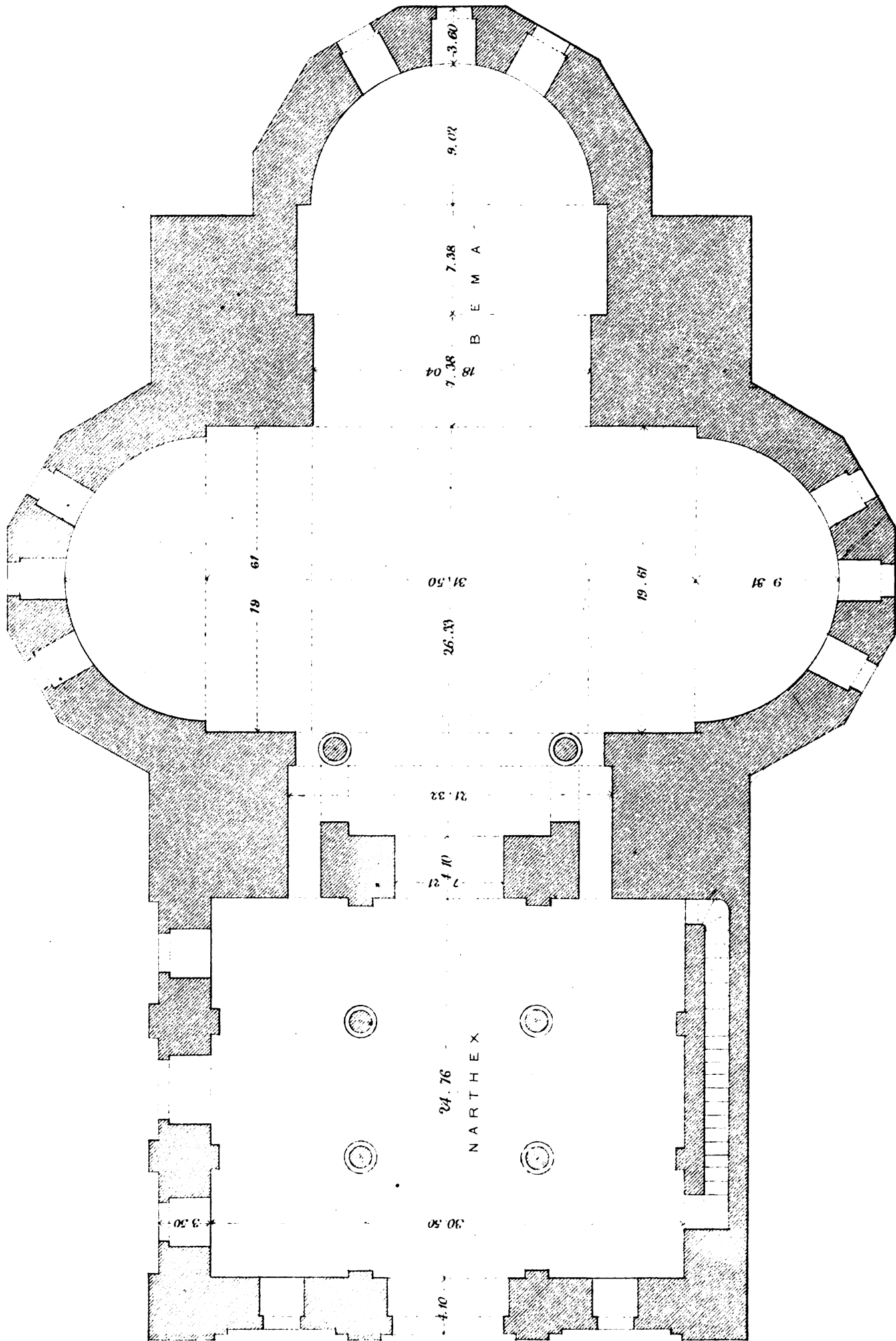


WEST ELEVATION.



SOUTH ELEVATION.

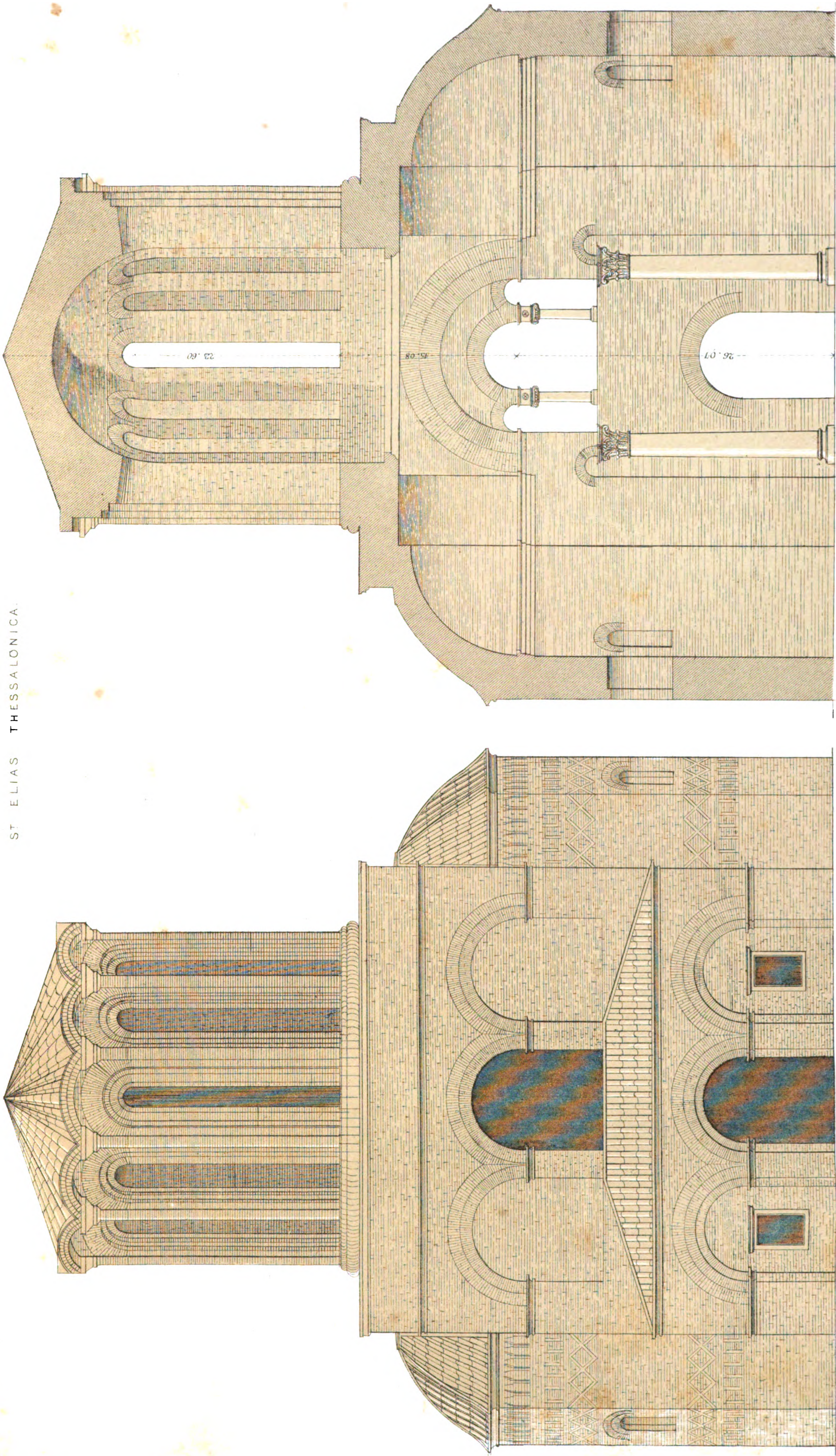
ST ELIAS: THESSALONICA.



GROUND PLAN.

Scale of 1 inch = 10 feet

ST ELIAS THESSALONICA.



WEST ELEVATION.

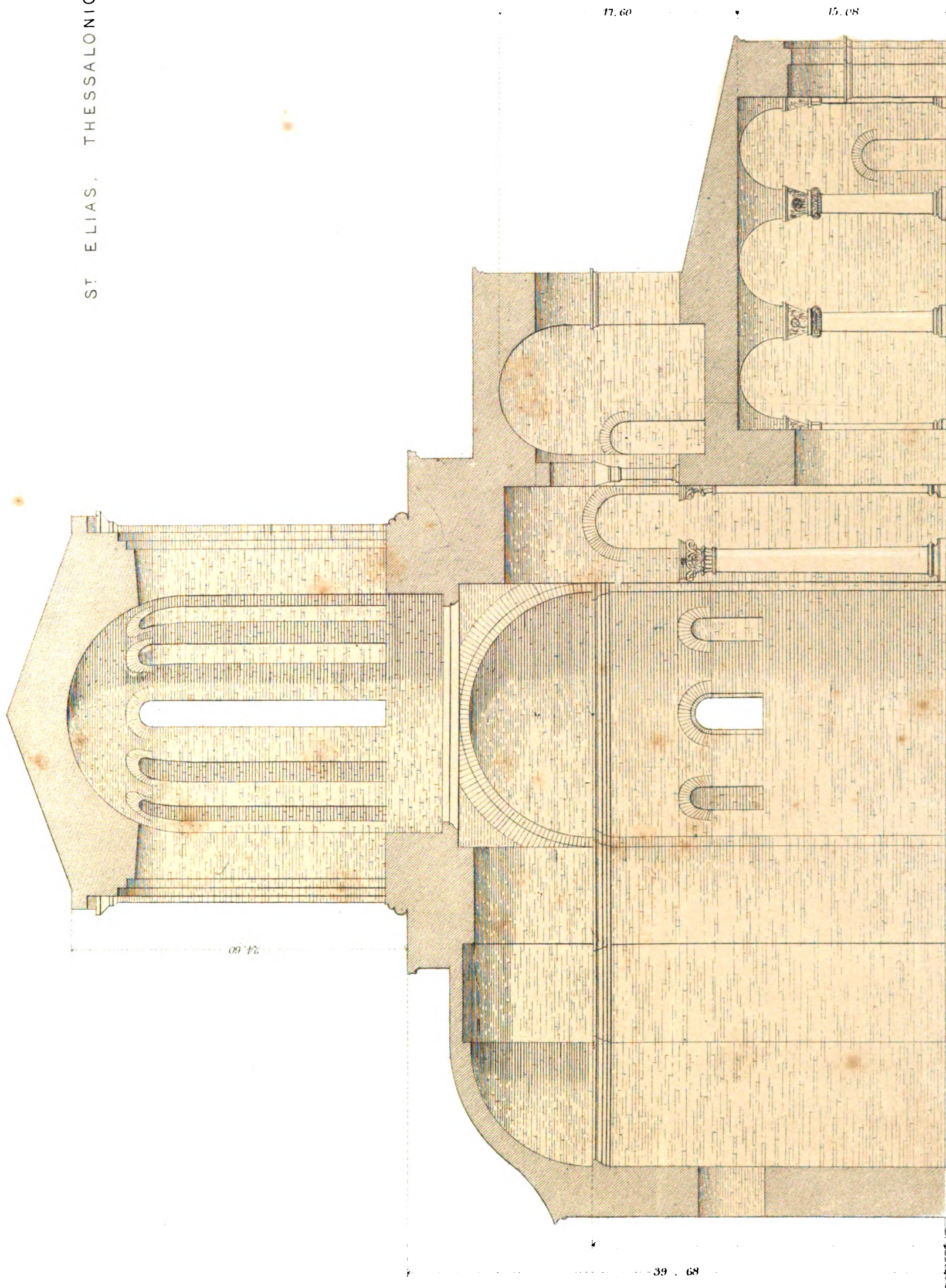
TRANSVERSE SECTION

Scale of 10 3 8 7 6 5 4 3 2 1 0 Feet

Day & Son, Architects, New York

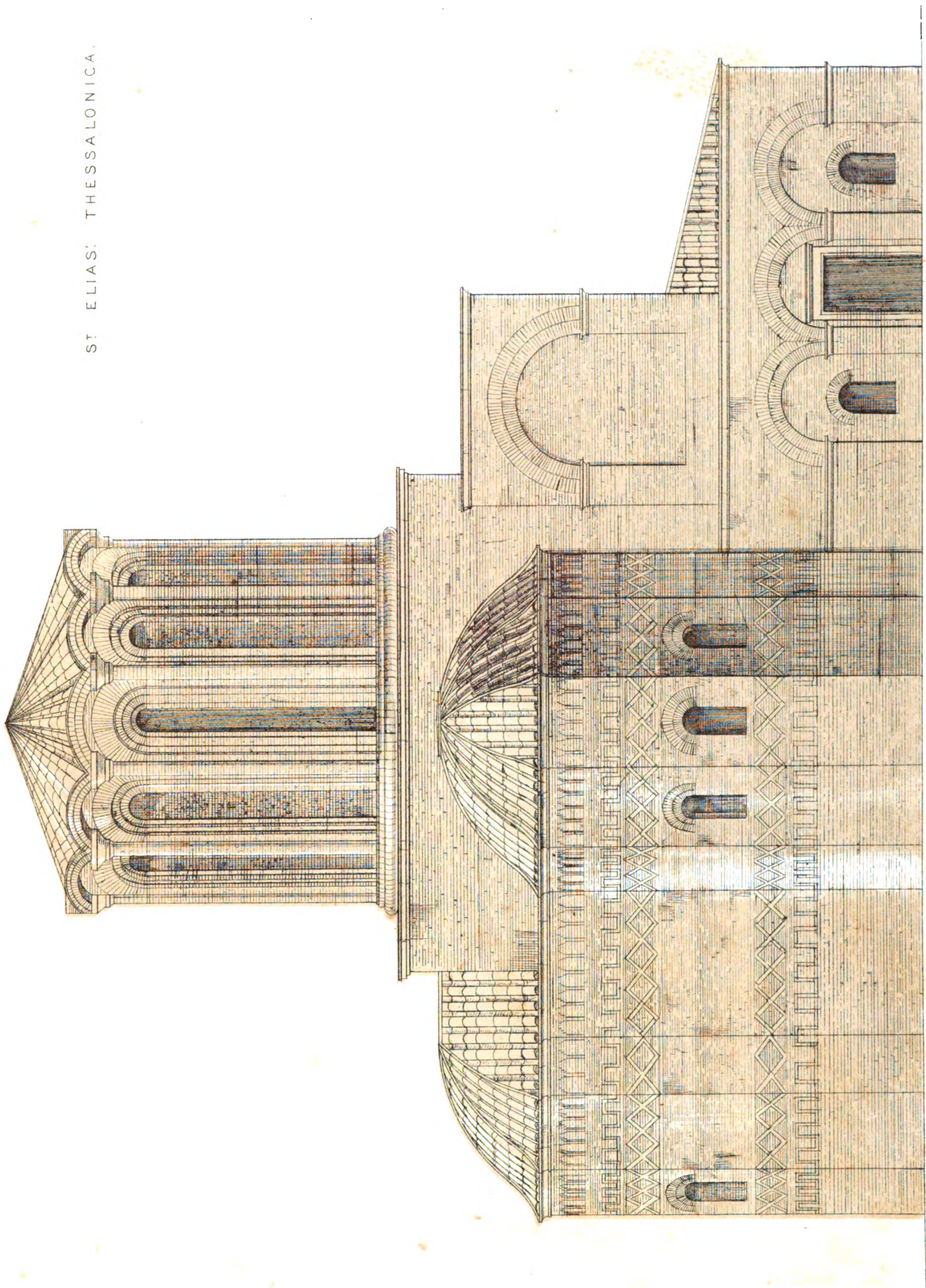
R. P. Fuller, draughtsman

ST. ELIAS, THESSALONICA.




Scale of 1" = 10'

ST ELIAS: THESSALONICA.



NORTH ELEVATION.

Scale of  Feet

The plan of the church of St. Elias is in the form of a Latin cross, three arms of which are terminated by semicircular absides of equal diameter. The *narthex* occupies the lower part of the cross. It is composed of a square apartment, and has Ionic columns and a vaulted roof.

Above the *narthex* is a tribune, which occupies only half the room below. It is reached by a staircase in the thickness of the wall. This tribune communicates with the nave by three arches, supported by Ionic columns.

The centre of the nave is surmounted by a dome, 64 ft. 7 in. in height from the floor, lighted by twelve high narrow windows. The pendentive on the west side rests upon two Corinthian columns, which appear to have been taken from some ancient edifice. Apparently similar ones could not be found to correspond with them on the east side; so pieces of masonry have been employed there.

This church differs from others in not having chapels on each side of the *iconostasis*. There is, indeed, no place at all resembling a sacristy; and it is therefore difficult to conceive how the Greek rite, which consists of so many different ceremonies, could be performed there. In the present day the interior of the church is whitewashed, so that no trace of internal decoration is visible.

The style of the building, which is built of bricks, reminds one of the edifices of Manuel and of the Basils. The bricks are arranged in patterns of lozenges, and meanders of original character. This mode of building is to be seen in the walls of Nicæa, and also in the church of the Apostles just described, which apparently was taken as an example by the builders of St. Elias.

Externally the cupola has twelve small engaged columns. The roofs of the absides die against its base in a manner that gives a certain degree of elegance to the structure. The front elevation has three arches, with a door in that in the middle. There are windows to light the *narthex* in the other two.

THE PRESENT STATE OF THESSALONICA.

THE buildings which we have described, which form the finest collection of ecclesiastical edifices erected by the Greeks between the 5th and 10th centuries, are not the only vestiges of antiquity that the ancient metropolis of Macedonia presents. There are other small churches, of which we have only had glimpses in passing, existing in many quarters of the town; but they possess no peculiar interest, as they resemble in some degree one or other of the churches that we have given.

The citadel commanding Thessalonica was a collection of buildings which resembled a small town. Its erection was contemporary, if not anterior, to that of the walls built by Cassandra. The Byzantine Emperors, Justinian and Zeno, executed important works there. As a reminiscence of the celebrated fortress of Constantinople, the Greeks gave it the name of Heptapyrgion (the Castle of the Seven Towers). Nowadays the Turks call it Yedi Kouleler Kalessi. Within the circuit of the walls of the citadel is a quarter formerly occupied by the Janissaries. At the foot of the castle, by the side of the present Greek church, is a monastery, which is the residence of the Metropolitan.

The Roman remains of Thessalonica consist of a portion of a fine colonnade of a rich Corinthian order. The columns rest on pedestals, and the frieze is carved; both these show that the building was erected in a late period; and above the entablature is an attic adorned with statues. This colonnade was published in Stuart's *Athens*. It goes by the name of the Incantada. The entablature and attic are finished, and the figures exist on both sides. Many conjectures have been made about these ruins, but no one seems yet to have satisfactorily explained what the edifice originally was used for.

A triumphal arch in a tolerable state of preservation spans the principal street, and there are the remains of another in the citadel.

It is not only in its monuments that Thessalonica retains souvenirs of its past days. Its inhabitants bear the stamp of their origin, more distinctly marked than those of any other town.

The Christians, who are very numerous, are divided into two principal classes;—the Greeks, who still have the sea for their domain, being chiefly mariners and fishermen; and the Bulgarians, who were formerly the enemies of Thessalonica, but were afterwards converted to Christianity, and became strenuous supporters of the faith. The latter devote themselves chiefly to agriculture, and to the rearing and training of horses, for which they are celebrated. There are still to be seen in Macedonia those Thessalian horses, with short necks, rounded flanks, and vigorous legs, the type of which is to be seen in the friezes of the Parthenon. The Bulgarians have had from time immemorial the management of the stud of the Sultan. Every spring, the Turks are in the habit of sending their horses to grass for a month. At this period, the Bulgarians descend from their mountain abodes, and, wandering through the country, seek employment as horse-keepers.

In the summer, it is the turn of the women, who descend into the plain to harvest. They are often to be seen in the towns, in bands of twenty or thirty, holding one another by the hand, and walking through the bazaars, singing their native ditties. Their costume is singularly picturesque, but barbarous. They wear their hair long, and hanging loose, ornamented here and there with coins; a robe of thick cloth, embroidered with bright colours, girt with a long sash, made of green wool, netted. Until they are engaged for the harvest, they live in the various caravanserais, in a most frugal manner.

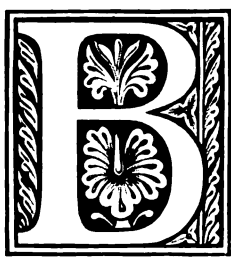
Amongst the inhabitants of the vicinity, there are also some Wallachian families, but they are less wandering in their habits. They are of a better race. The women are more prepossessing, and they have a more attractive costume, which reminds one of that of the Neapolitan peasants. The Jewish inhabitants of Thessalonica belong to one of two bodies of Israelites, who were sent out of Spain by Ferdinand and Isabella; the other body became established at Constantinople. The Spanish language is still used by both.

The Jews are generally tanners or dyers; the morocco they make is noted for its good quality. They manufacture also cloths of cotton, mixed with silk, much used in the baths.

Thessalonica is the most flourishing commercial town in Macedonia, but the marshes near it render it very unhealthy in summer. When communication with the interior is rendered more easy, no doubt this celebrated town of antiquity will see some of its former prosperity. We should be glad to hear, for one thing, that the successor of Amurath II. had imitated the generous conduct of his ancestor, who gave up to the vanquished Greeks the most venerated of their churches, that of St. Demetrius, for the exercise of their worship.

BROUSSA.

BROUSSA.



ROUSSA, the ancient Prusa, was founded by Prusias, king of Bithynia, when Hannibal came, a fugitive, to seek a refuge near that prince: its origin then dates from two centuries before the Christian era. Although admirably situated, and abundantly provided with excellent water, by streams which descend the sides of Mount Olympus, Broussa was but a second-rate town during the Roman dominion. Having fallen into the power of the Romans after the defeat of Mithridates, it was made subject to Nicomedia, which was the metropolis of Bithynia, and which had constantly to defend its title against the competition of its rival Nicaea. Nevertheless, in spite of its rank of only a second-rate town, Prusa was embellished with remarkable edifices, due to the care of Pliny the Younger—governor of Bithynia—whose intelligent policy induced the Emperor Trajan to take an interest in the welfare of the Asiatic towns recently incorporated into the empire.

Pliny caused to be erected in Prusa most of those public edifices which were the usual ornaments of Roman cities—many temples, an agora, baths, and a library, in the midst of which stood a statue of Trajan. When the numerous and zealous Christians of Bithynia began to disquiet the Roman government, Prusa played only a secondary part. The movement was stronger in Nicomedia, the capital; there the Christians held their meetings, and there they built one of the first churches raised for the new worship. The renown of the Christians of Prusa is obscured by that of the martyrs of Nicomedia; yet in the midst of the last terrible struggle between Christianity and expiring paganism, if there was one person encircled with a brighter halo than the rest, it was St. Patricius or Patrick, bishop of Prusa, who suffered martyrdom in the time of Diocletian. The legend of this saint, so dramatic and yet so natural, makes us acquainted with some details connected with this town, which historians seem to have forgotten. We learn that the hot springs, which from the time of Pliny appear to have been entirely neglected, had, at the commencement of the 3rd century, acquired considerable reputation, and that the patricians often resorted to Prusa for the sake of their health. A temple of Æsculapius and Hygieia had been erected in the neighbourhood of the principal spring. The legend goes on to say that a certain proconsul of Bithynia, Julian by name, had been cured by means of these waters, and wishing to honour the two protecting divinities by some startling and brilliant act of homage, he resolved to compel the Christians to pay their adoration to them. While remaining in the town administering justice, he summoned St. Patrick, bishop of Prusa, and after having described in glowing terms the miracle worked by this healing water, he told the bishop that it was folly to pray to Christ, as his power was not to be compared to that of the gods, especially of the god Æsculapius.

St. Patrick, being of the contrary opinion, explained, in a calm and simple discourse, that the curative property of these waters was the result of their heat and their natural composition, which the one God, Creator of the universe, alone had power to confer upon them. Whereupon the consul begged the pious bishop to make known the virtue of these waters. "Let the people be admitted to the tribunal," said he, "and I will explain the doctrine of the Christians about the physical phenomena of nature." The *auditorium* being filled, St. Patrick delivered a discourse upon the doctrine established by Holy Writ, relating to the creation of water, fire, and light. Julian, irritated by the constancy with which the bishop denied the power of the heathen gods, ordered his agents to seize the bishop and cast him into the basin of boiling water, at the same time making use of words often found in the mouths of the executioners of martyrs:—

"If your God be so powerful, let Him save you and preserve you." According to the legend, when St. Patrick was precipitated into the basin full of boiling water, which scalded the soldiers who threw him in, — he stood up in it, confessing Christ in a still louder voice. Julian in the height of his fury commanded that he should be taken out, and immediately decapitated. Amongst the companions of St. Patrick executed at the same time were Oracius and Menander.

Many monasteries were founded in the valleys of Mount Olympus, and the emperors made them many donations. Constantine Porphyrogenitus performed a pilgrimage to Prusa. In the reign of Constantine Copronymus, the abbey of Medice was founded by St. Nicephorus, dedicated to St. Sergius, and placed under the rule of the *Acoimetoï* (those who take no rest).

When the Latins became possessed of Constantinople in the year 1203, Theodore Lascaris, despot of Romania, assembled an army for the purpose of preserving to the falling empire those provinces which it still possessed in Asia. He began to chase the Latins from the provinces of Lydia and Bithynia; he formed an alliance with the Sultan of Iconium, and was crowned Emperor of Nicaea in the year 1206.

Prusa, or Broussa, from the time it was threatened by the Turkish tribes, began to be of some importance. Theodore Lascaris rebuilt its walls and put the town into a good state of defence. The Latins besieged the town; but it resisted all their attacks, and remained in the power of the Greeks until the peace, A.D. 1214.

John Vataces, son-in-law and successor of Lascaris, ascended the throne of Nicaea in the year 1222, and continued the policy of his father-in-law, by defending the small extent of territory still possessed by the Byzantines in Asia Minor, against the Latins. The victory of Pæmaninus made the Emperor of Nicaea master of all the provinces of Lydia and Bithynia, from the Meander to the Sea of Marmora. Cyzicus remained in the hands of the Greeks, and the Latins were expelled from Nicomedia, their last place of refuge. During the years that followed this contest between the Greeks and the Latins (who were still masters of Constantinople), — Vataces endeavoured to induce his subjects to forget the horrors of war. Most of the towns were fortified; treaties of alliance with the oriental princes were signed, and much attention was devoted to ecclesiastical affairs during the reign of this prince.

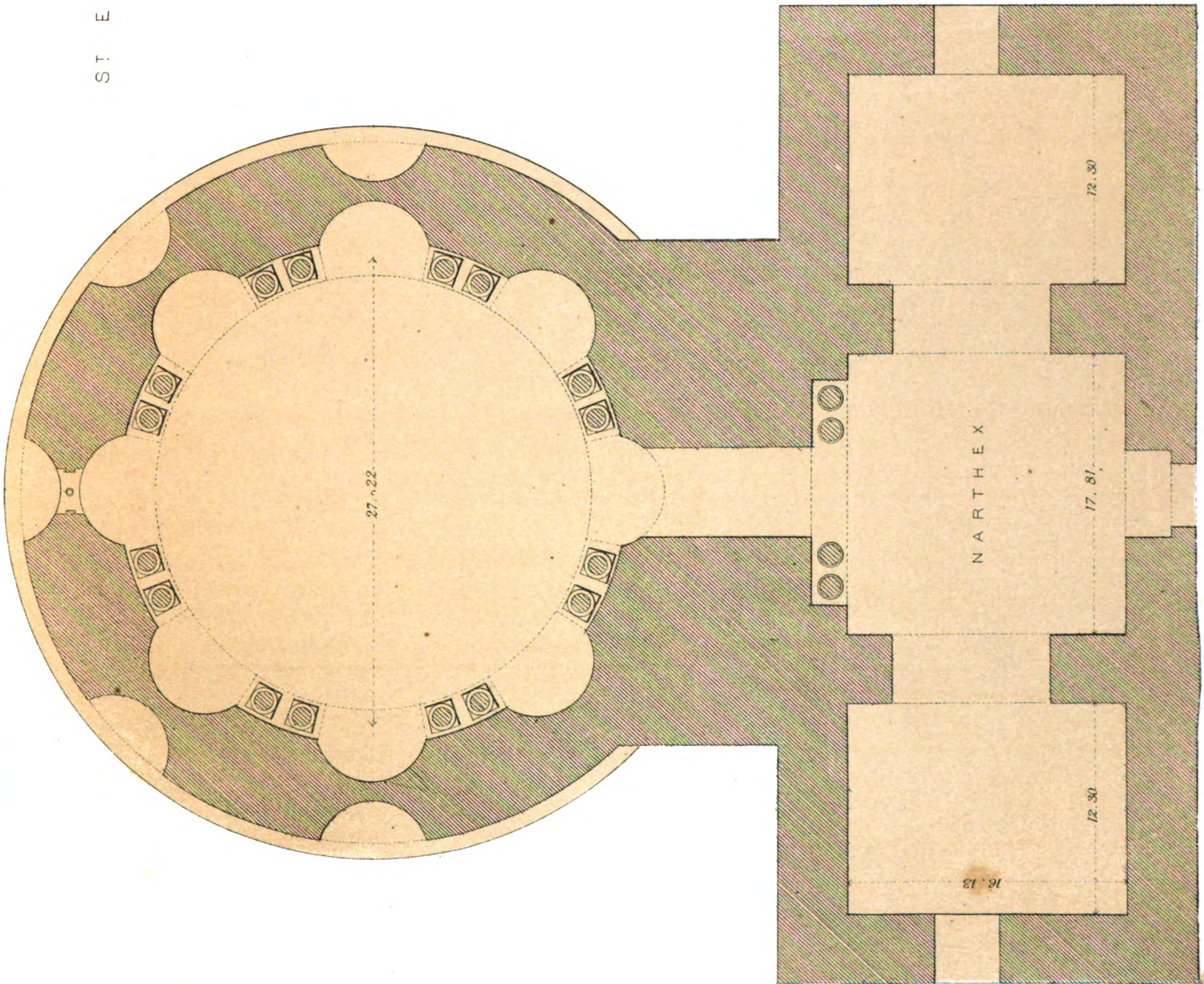
Overtures were made to the court of Rome for the union of the two churches, but without result. Vataces caused many churches to be erected at Nicaea and Broussa. The church of St. Elias, which still exists, is one of those that were founded by him. It was annexed to the monastery of David, and as the Turks deposited in it the ashes of Osman, the founder of their dynasty, they have maintained it under the title of Daoud Monastir. This church was one of the last ecclesiastical buildings built in the town of Broussa. The bishop of Broussa believes that it was erected between the years 1250 and 1254. Vataces died at Nymphi, near Smyrna, A.D. 1255.

During the following reigns, Broussa became more and more closely surrounded by the Moslem armies, and the inhabitants were compelled to fight, in order to obtain means of sustenance. Two forts were constructed by the lieutenant of Erthogrul, in order to intercept communication between the town and the sea. In the year 1290, during the reign of Andronicus II., Broussa repelled an attack made by the Turks; still the emperor, vexed at the supineness shown by the inhabitants in their defence, punished the chief of them, by delivering up the property of some of them to pillage, and by sending others into exile.

In the year 1317, Osman, the successor of Erthogrul, took the town of Edrenos, dismantled it, and afterwards established his camp on the heights which commanded Broussa. In these enterprises the Mahometans proceeded with a deliberation which insured success. Many years passed before Broussa was seriously attacked. Osman had designated as his successor his son Orkhan, who received from Ala-eddyn the title of Sultan of the Turks. In the year 1326 he renewed the attack on Broussa; — the commandant of the town was preparing for a vigorous resistance when he received an order from the Emperor Andronicus to capitulate. The inhabitants obtained permission to retire to Cius, a port on the neighbouring sea-coast. Orkhan then made his entry into the town, converted all the churches into mosques, and took possession of the monasteries.

Less fortunate than their brethren of Mount Athos, the monks of Olympus were exterminated or expelled by the Turks; however, a memento of their existence remains in the name given to Olympus by the Turks, which is Chechich Daghl, or the Mountain of the Monk.

ST ELIAS: BROUSSA.

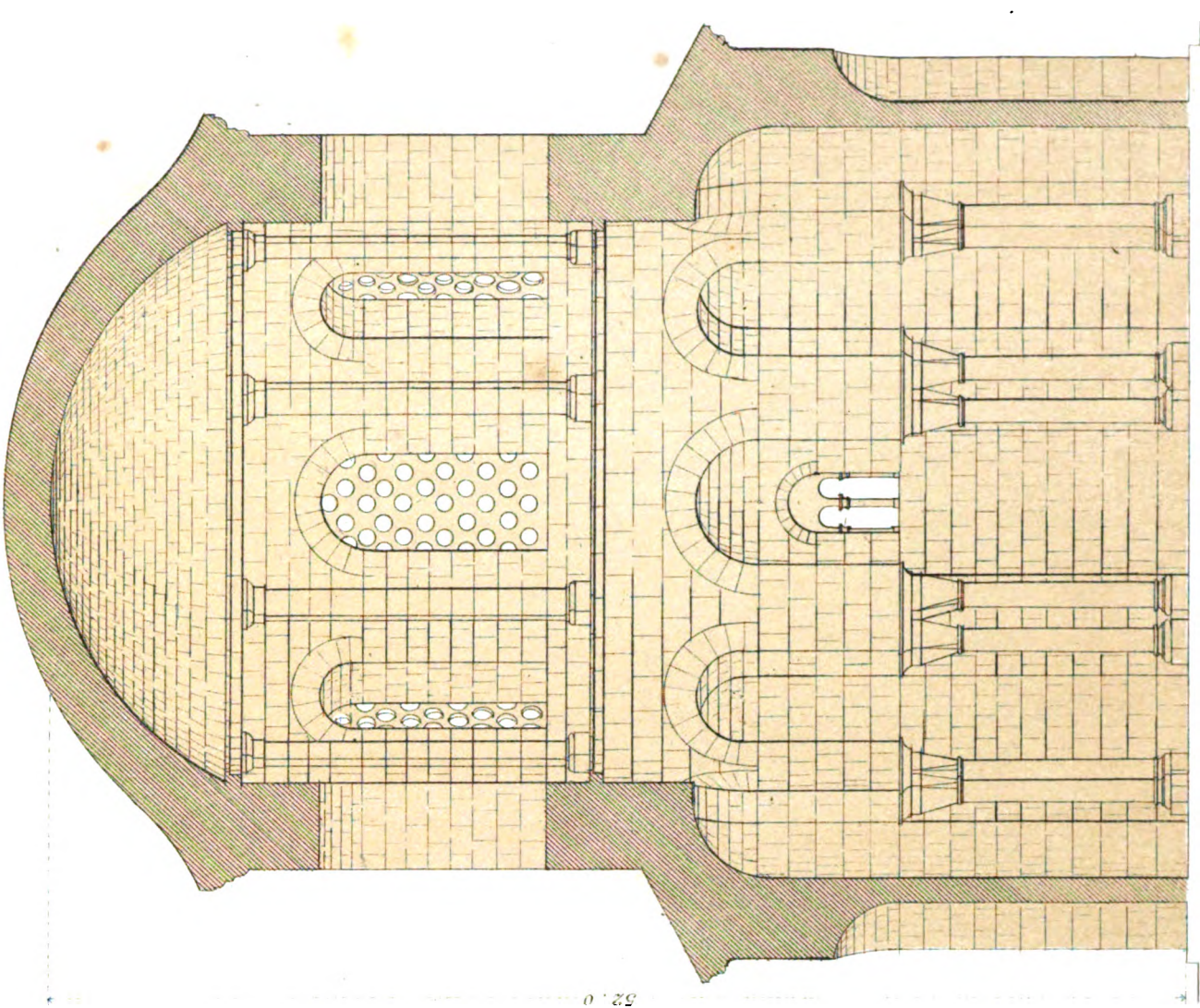


GROUND PLAN.

Scale of 10 5 0 10 20 30 Feet

Day & Son, Litho. the Queen.

R. P. Pullar, Archt.



SECTION.

THE CHURCH OF ST. ELIAS.

THE only Byzantine building still remaining in Broussa was made the burial-place of the first Ottoman Sultan; and to this circumstance is owing its preservation. It is natural to suppose that at the time of Osman's death, this was the most important building in the town, and that it was therefore selected for the purpose of receiving the bones of the conqueror.

The church of St. Elias is built upon the summit of a hill that commands the plain. The founder conformed to the tradition directing that churches dedicated to the prophet should be built on an elevated site. Another condition, which has been equally observed, is that the church should be circular in plan.

The Christians seem to have followed in the construction of edifices of this description the usage observed by the pagans, of giving a round form to temples dedicated to astronomical divinities; as for instance to Vesta and Neptune. Manifestly the name of Elias, and the miraculous end of that prophet, influenced the active imagination of the Greeks, and this souvenir of antiquity was not damaging to Christianity.

The church of Broussa, like that of Thessalonica, is surmounted by a high cupola in the form of a *tholus*, supported by four columns of white marble. (See Plate LVI.) The apse is lighted by three mullioned windows, the small pilasters of which all bear crosses on their capitals. The walls up to the height of the springing are lined with slabs of veined marble; the upper walls also have similar slabs divided by bands of marble ornamented with dentils. This kind of ornament is everywhere employed in the interior of St. Sophia's. There is no trace of an *iconostasis* in this church. We have already stated that churches dedicated to St. Elias are wanting in the arrangements necessary for the celebration of Byzantine ceremonies, and above all in the gallery for women. We are inclined to consider this edifice as having been annexed to the monastery, from which the name of Daoud Monastir was derived. However, it possesses a *narthex*, which would seem to show that it was open to a certain number of the faithful,—probably only to men.

When the remains of Sultan Osman were deposited in this church, the dome was covered with plates of silver; whence was derived the name of Gumish-lu Kubbe (the Silver Cupola), also given to it. Other Mahometan princes and princesses were buried in the *narthex*. Amongst the treasures preserved here were a drum and a chaplet, symbolical of the investiture of the first sultan,—presents from Ala-Eddyn, the Sultan of Iconium. A great fire which destroyed Broussa in 1804 damaged this church considerably; the dome then fell down. It was subsequently repaired; but the silver plates that had lined it disappeared, and now it is lined with marble and covered with cement. Thus the building now possesses simply an historical interest.

BYZANTINE AND TURKISH BATHS.



THE use of vapour-baths does not appear to have been earlier than the time of the Romans. All documents, as well as all paintings on vases, show that the Greeks made use of either plunge-baths or running streams only. Still the use of natural hot baths was popular from times of the greatest antiquity; but it was the Romans only who constructed those splendid edifices known to us under the name of *Thermæ*, in which steam was employed together with warm water for the purpose of ablution.

It was not the passion for bathing alone, though so powerful amongst the Romans, that induced them to frequent the *Thermæ* every day. The baths were the rendezvous of the idle as well as of the industrious. Philosophers and literary men assembled to talk over the questions of the day in a hall called *schola*; the young men took exercise in the *xystus* and *palæstra*, necessary adjuncts to these baths. The women, on their part, assembled on certain days and devoted long hours to their toilette.

All classes had access to the baths at certain fixed times, and the custom of taking the bath contributed not a little to the public health.

In independent Greece, the usage, not originally popular, spread under the influence of Roman manners. Athens, although she possessed so many noble edifices, never boasted any magnificent baths. But during the reign of the first emperors, the use of baths extended rapidly through the principal towns. The great number of hot mineral springs on the coast of Asia and on the continent of Greece, gave rise to the erection of edifices, to which the municipal magistrates contributed, and which were placed under the protection of the reigning emperor, as inscriptions attest.

The use of vapour-baths, so beneficial to the health, remained popular under the Byzantine emperors, who raised the repute of these establishments in no slight degree. The baths of Constantinople, as numerous as they were magnificent, were reckoned amongst the wonders of that capital. Amongst them were renowned above all the baths of Apollo, the tamer of horses, and of Xeuxippe, which were frequently burnt down and rebuilt.

On the Asiatic coast almost all the hot springs were surrounded by apartments for vapour-baths. Alexandria Troas still possesses, by the side of the gymnasium, the ruins of hot baths. Near Lebedus we found the ruins of extensive baths in the Roman style adjoining hot springs. We should have to enumerate most of the cities of Asia, if we were to mention all those in which buildings of this kind were erected for the use of the people.

It is astonishing that amongst all the public works undertaken for towns possessing mineral waters, nothing should have been done for Broussa until Constantine founded his new capital. At least no ancient author mentions the erection of baths there, and we see, by a letter from Pliny to Trajan,¹ that the Prusians had only an old bath in bad condition, and that the governor asked permission to rebuild it on the site of a house which had been left to the Emperor Claudius, intending to build a temple surrounded by colonnades in honour of that prince.

¹ Book x. p. 75.

The hot springs of Broussa were, however, frequented, towards the beginning of the 4th century, and placed under the patronage of Æsculapius. We have no other information than that derived from the legend of St. Patrick, as to the manner in which the baths were arranged, nor as to what sort of a building covered the basin.

The waters of Broussa began to acquire a great reputation in the reign of Constantine. That prince fell sick during his sojourn at Broussa; he was transported thence to the town of Ancyra, where he died.

From this time the waters of Broussa became celebrated at Byzantium; Justinian caused a splendid bathing establishment to be erected there: there was a palace and there were all other edifices necessary for strangers; he caused cold water to be conveyed in a canal, in order to temper the heat of the hot springs. Upon reference to Procopius, we find that the spot whence the hot springs of Broussa issued bore the name of Pithya, and under Constantine Porphyrogenitus, this name was changed into that of Soteropolis (the town of the Saviour), in gratitude for the numerous cures that had been effected there.

Byzantine authors give us striking pictures of the grandeur of the equipages that accompanied the patricians of Byzantium when they went to the baths of Broussa. The empress Theodora, wife of Justinian, proceeded in the year 525 to the waters of Broussa, with a *cortège* composed of four thousand attendants, in litters resplendent with gold. The *rheda*, or covered carriages containing the waiting women, formed a procession, of the nature of which we can form some faint idea when we see that of the sultanas, who occasionally make the same pilgrimage.

In the present day all the edifices that cover the hot springs are the work of the Turks, but the arrangements and usages of the Romans and Byzantines have been retained. Those who examine the details of a Turkish bath may imagine that they are looking at one of Roman times, the arrangements are so similar. We give in the following chapter a comparison between the baths of Mahomet II. at Constantinople and the *thermæ* described by Vitruvius, from which this striking conformity will be perceived.

THE BATHS OF MAHOMET II.

COMPARED WITH THE BATHS OF THE BYZANTINES.

BELISARIUS having been sent into Mauritania by Justinian to declare war against Gelimer, the latter, being attacked by Pharanus, and reduced for want of corn, wrote thus to the emperor:—"Send me some bread, a sponge, and a guitar (κίθάραν)." The emperor, astonished, demanded from his secretary the explanation of so singular a despatch. "He asks for a guitar," said the scribe, "to console him under his misfortunes; a sponge to dry his tears, and some bread to eat; for in the country of Mauritania they do not cultivate corn; the inhabitants only live upon *olyra*, prepared for food." Whoever has eaten *kous-kous* with the Arabs of Mauritania will understand this passage. *Olyra* is the hard corn (*Triticum Spelta*) of the Arabs, when made into *kous-kous*.

Thus a close observation of the inhabitants of eastern countries will enable us to understand many facts relating to antiquity which commentators have but little explained. The Biblical stories have ever living illustrations amongst the Arabs. Travellers are often struck with the resemblance of the negresses of Bornou selling bread in the market-place of Algiers, to certain Egyptian statues preserved in the museums. Their attitudes are identical; the head-dress is the same; and their necklaces of glass, blue and white beads, slipped into the case of a mummy, might deceive the practised eye of an antiquary.

If we look at Turkey, we find there a great many customs purely Byzantine adopted by the Turks after their invasion. The name even of Constantinople—Istamboul—is a corruption

of the Greek words *εἰς τὴν πόλιν*. The use of the *xenodochia*, or hostels for travellers, was general at Constantinople before the Turks had established the khans; and the "*mansiones veredariorum*" preceded the caravanserais, which border all the principal roads throughout the country.

Though this unchangeableness is the striking characteristic of the people of Islam, they have not failed to borrow numerous customs from nations more civilized than themselves: many of these we find in use amongst them now.

For instance, the Koran itself borrowed from Christians the custom of ablutions before prayer, a perpetuation of which we find in our own days in the holy water of the Latin church. That the custom of ablution was of Christian origin, might be proved by many passages from old writers; but the inscription before quoted, as existing on one of the fountains in St. Sophia's, is a sufficient proof of the fact. History observes, says Banduri, that there was there a great vase of water, in which the faithful usually washed their faces, or at least their eyes.¹

We must render this justice to the Turks, that they have adopted with zeal all those customs of the ancients that tended to the preservation of the purity of the body and of the dwelling. Thus the usage of never entering either a place of worship or a house with the shoes on that were worn out of doors, was general in times of antiquity amongst well-bred people (*Cleo autem, sumptis calceis, exiit e cubiculo et deambulavit in porticu*).² It is only natural to suppose that the beautiful mosaics of the Romans were not intended to be exposed to be soiled by the impurities of the streets.

The legislator of the Arabs, born in a burning country, and having experienced from his youth all the benefits there afforded by a fine spring of water, imposed ablution not only for health's sake, but also as a mark of gratitude to the Creator; following the principle of Sedi Khrelil, that man should not disdain the benefits that Providence affords him.

When the Turks quitted Broussa, so celebrated for its waters, for Constantinople, they found no reason to regret their first capital, for the Greeks had furnished the latter city with everything that tended to make it a healthy and agreeable place of residence,—with baths and fountains, and with aqueducts that conveyed a good supply of the purest water from the environs. The Turks took possession of all these, and maintained them in a more or less perfect condition up to the present day. They have preserved not only the buildings themselves, but have also retained many details connected with the administration of the water supply.

When Mahomet II. arrived at Constantinople, many of the magnificent buildings that are described in the Notice of Constantinople,³ no longer existed, or if they did, they were in a lamentable state of ruin, through the effects of the numerous earthquakes from which the city had suffered.

The mother church of Byzantium, St. Sophia's, had suffered from these violent shocks, and a part of the great dome had fallen. In the year 732, the primitive church of St. Irene had been destroyed; and the statue of Arcadius, placed on a column in the *Xerolophos*, had fallen. In the year 1041, the earth shook for forty days, and some thousands of people perished in Constantinople by the falling of churches. Another earthquake, not less terrible, took place A.D. 1038: it was at this period that the church of the Holy Apostles suffered the greatest damage. The earthquake which took place A.D. 1296 shook the edifice to the foundation; however, it was repaired, and service was performed there up to the time of the taking of the town.

The baths, which were not so large, and which had thicker walls than the churches, suffered less; but many of them were rendered useless, and were afterwards demolished.

The Greeks of Byzantium had preserved in their baths all the arrangements and customs of the ancients, but they had much simplified the buildings themselves. There were not then, as formerly, to be found in them the *xysta*, the *palæstra*, the *gymnasia*, where the bathers, before or after the bath, tried the suppleness of their limbs. People went to the baths less for the purpose of bathing than for the pleasure of gossiping with the loungers who frequented them: this fashion still prevails at Constantinople.

The Byzantine baths retained only those parts of the building that were absolutely necessary;—the waiting-room, or *apodyterium*; the tepid chamber, or *tepidarium*; and the hot chamber,

¹ Banduri, vol. i.

² Cicero, *de Republicâ*. Ang. Maii.

³ De quatuordecim regionibus urbis Constantinopolitane.—*Notice of the Empire*, p. 258.

or *caldarium*. In the hot chamber there were various closets for those who wished for intense heat.

There does not exist now in Constantinople a single edifice of this description the erection of which dates from the time of the Byzantine emperors. The Patriarch who occupied the see of Constantinople in 1833, wrote a book, under the title of *Κωνσταντινίας παλαιὰ καὶ νεωτέρα, ἤτοι περιγραφή Κωνσταντινουπόλεως*.¹ According to this author, the Baths of Mahomet II. were constructed on the plan and from the ruins of the baths of Constantine. "There no longer remain," says he, "any of the ancient baths, except those of the great Constantine, called now Tchoucour Hammam."

Mahomet II., when building his mosque and the neighbouring khans, took the finest marbles of ancient edifices, and especially those of the celebrated baths of Xeuxippe. Most of the present Turkish baths are built on the foundations of ancient baths, and their arrangements are in all points similar to what we suppose to be, from ruins and the descriptions of authors, especially Vitruvius, those of the Roman baths. Thus it is very interesting to follow the description of a Latin writer with the plan of a Turkish bath before us. The details, which appear obscure or incomprehensible, are at once cleared up, and all the uncertainties of commentators are dispelled before the actual facts.

THE BATHS OF MAHOMET II.

(now called *Tchoucour Hammam*).

THE Sultan Mahomet II., not content with having consecrated the church of St. Sophia to the worship of Islam, wished also to signalize his reign by the construction of another temple not less magnificent. Justinian had surpassed Solomon; Mahomet wished to surpass Justinian; and the construction of a grand mosque was decided upon; but the finest situations of the city were already occupied by churches; it was therefore resolved to pull down the church of the Holy Apostles, which was situated on the culminating point of the hills, and was already very much damaged by earthquakes.

Many workmen were collected to level the ground; and in order that they should be comfortable, the Sultan caused a building to be erected for their residence, and also a bath, which bore the name "Ergad Hammamis," or the Baths of the Workmen. This being found insufficient, he enlarged a Greek bath, which was called Asat, and gave it up to them.

Every mosque had in its neighbourhood a bath for the use of the worshippers. Mahomet II. was, above all things, desirous that the magnificent mosque that he built should surpass all that his predecessors had done before in other towns.

The environs of the mosque were adorned with fine buildings; such as an hospital for the poor (*mearet*); a school for superior instruction (*medrece*), and a vast bath, which remains as a specimen of the best Turkish building of this description. It was constructed on the site of the Cisterns of Arcadius, and as it was necessary to raise considerable substructions, it was known in the town under the name of the Deep Bath (*Tchoucour Hammam*).

All the edifices of Mahomet II. were terminated about A.D. 1469 (874 of the Hegira). In the following century, in the year 1592, under the reign of the Sultan Mourad III., an earthquake split several of the domes of the mosque and of the neighbouring buildings. Shocks of the earthquake continued for several days.

The mosque lasted, nevertheless, for a century and a half, till, in the year 1763 (1177 of the Hegira), during the reign of the Sultan Mustapha III., an earthquake, more terrible than the preceding one, completely overthrew the mosque of Mahomet II., ruined the *medrece*, the bath, and the hospital.

The mosque was repaired by the care of the successors of Mahomet II., but it does not present now the original character of Turco-Byzantine architecture that was given it by its author, the architect Christodoulus. The bastard Italian style of the 18th century had been introduced at Constantinople, and was applied in the restoration of the mosque.

¹ *Ancient and Modern Constantinople, or an Accurate Description of Constantinople.*

Considerable sums were employed on the works of the mosque itself, but the expenses stopped there, and the *medrece* and the bath were walled up, and in this state M. Texier found them at the time of his visit. In order to penetrate into the ancient Mussulman school, it was necessary to make a breach in the wall. He found the interior occupied by a vigorous vegetation, — a virgin forest had grown in the middle of the enclosure; he made the plan of this curious edifice, which had not been disfigured by restorations. The richness of the materials employed in its construction astonished him. The columns were of the purest marble, and of the finest jasper, brought no doubt from the church of the Apostles, and from the sepulchral chapels of the emperors.

Peter Gyllius, in his Topography of Constantinople, mentions the bath of Mahomet II. as the most magnificent monument of this kind which exists in Constantinople. He gives a description sufficiently minute and very intelligible when one has the plan of the building under one's eyes, but simply confusing to those who might desire to translate it into drawing. People are apt to forget that architecture is a mathematical science, and that it is very difficult to understand geometrical problems, unless one has the diagram before one's eyes.

The description of Peter Gyllius induced M. Texier to search for this edifice; and everywhere in the environs of the mosque he inquired for the baths of the Sultan Mahomet. No one could give him a satisfactory answer; all were absolutely ignorant of what he asked for. He had visited without success all the baths in operation in the quarter, and not one answered to the description his predecessor had drawn of them.

M. Texier had given up his researches, when, two years after, passing near a building the doors and windows of which were walled up, and which he had seen many times without remarking it, he found an ingress between some rough stones which were broken away; he stepped through the gap, and was agreeably surprised to see, notwithstanding the obscurity that existed, that he had entered the edifice so vainly sought for during so long a time.

He had the windows opened, and examined in detail all the arrangements of the building. The great cupolas were split through their centre, and the marble of the pavements had been carried away; but the decoration of the interior was sufficiently preserved to give an idea of the original plan of the building.

The Turks have completely forgotten that this edifice was constructed by Mahomet II.; this is why no inhabitant could point out the situation; it is only known under the common appellation, Tchoucour Hammam.

To describe this edifice, we need only adopt the description that Vitruvius gives of the ancient Roman baths. We have put together the details, which have escaped all commentators; and if our readers compare the plans composed by the various editors of Vitruvius with those of the Turkish building, they will see how the idea of Vitruvius is elucidated by the latter in a manner at once simple and practical.

Description of the Bath.

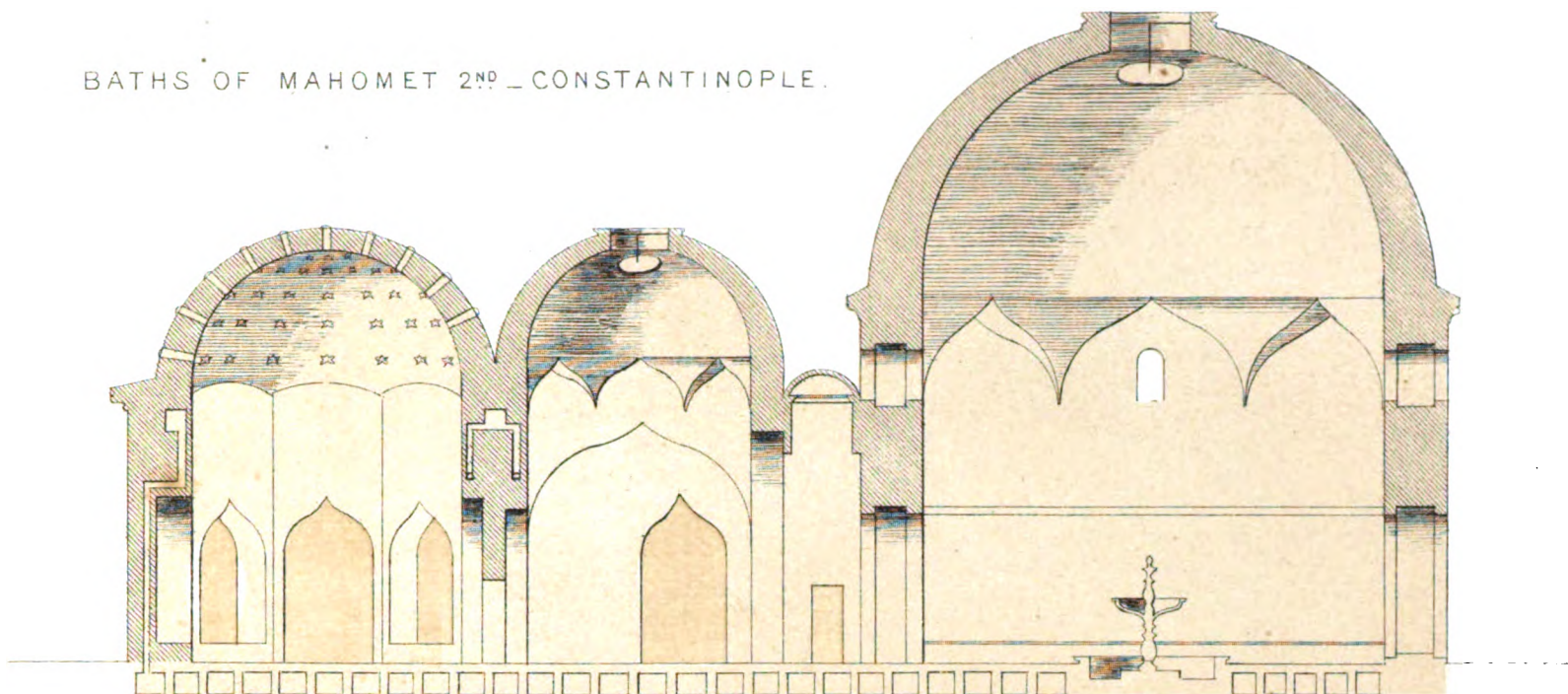
The baths of Mahomet II. are amongst those called by the Turks *chifte* (double), because they have apartments for men and for women, with one furnace or *hypocaust*, common to the two sets of baths. The two buildings, united by a wall, form externally a large square building, measuring about 40 by 50 yards. (See Plate LVIII.)

The men's bath is situated to the left and the women's to the right of the front. The latter is narrower than the men's, because the furnaces are on that side.

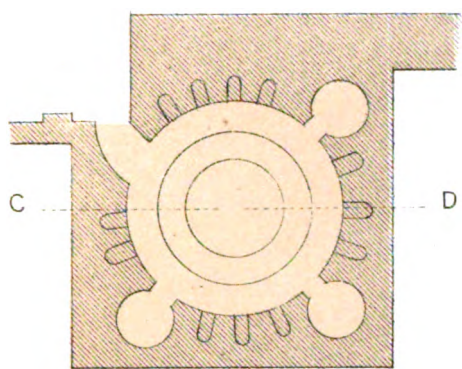
The general elevation of the building is very simple, consisting of a plain stone wall with two doors in it, without any ornament. At the level of the imposts there are some small windows admitting light and air to the first apartment, or *apodyterium*. The entrance leads into a large room 82 feet square, covered by a dome with pendentives. The side walls were decorated with glazed tiles; in the centre was a large vase of marble, standing upon a pedestal, from which issued numerous streams of fresh water. The vase of Pergamus, now in the Louvre, was applied to a like purpose for more than a century.

Around the hall was a marble platform, upon which were stretched mattresses with curtains round them; here the bathers undressed — they were then prepared by the servants of the establishment to enter the *tepidarium*, by being covered with towels of various sizes,

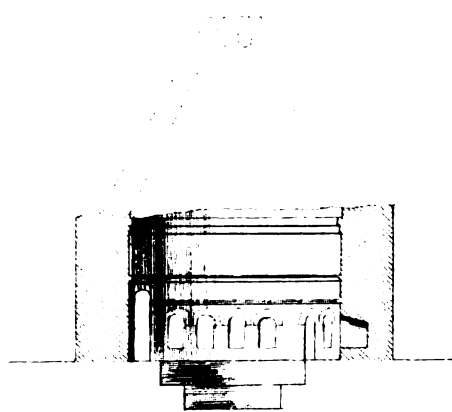
BATHS OF MAHOMET 2ND - CONSTANTINOPLE.



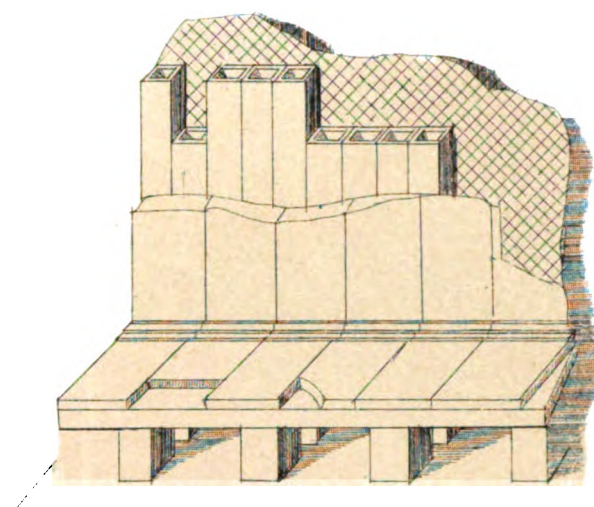
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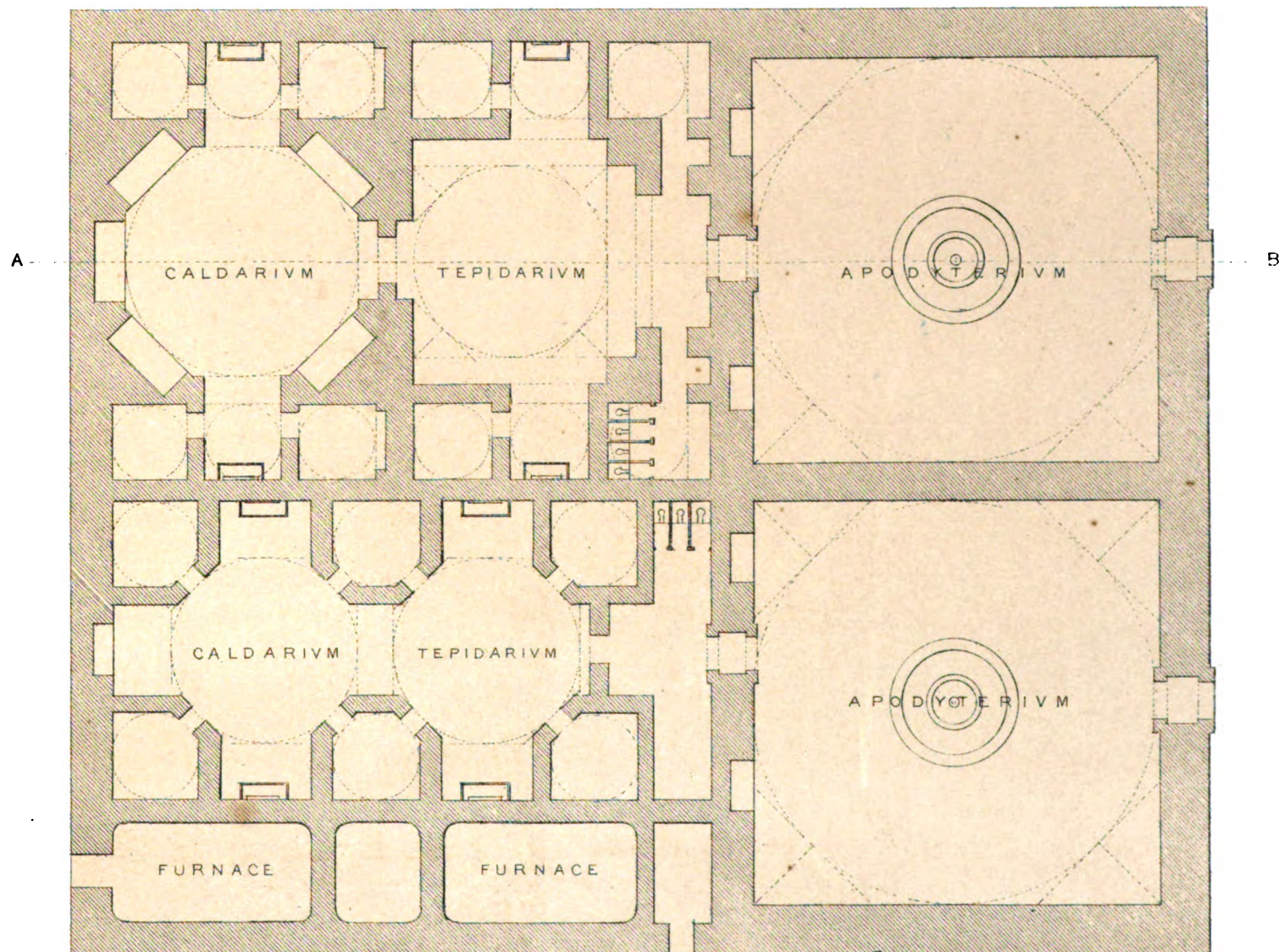
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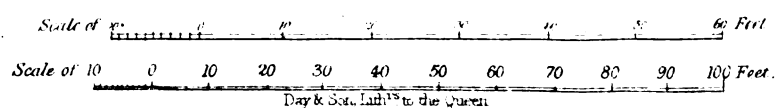
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CONSTRUCTION OF THE HYPOCAUST.



GROUND PLAN.



which had each a different name. Their feet were then inserted into high wooden clogs, varying in height and ornamentation, according to the rank of the bather. The women of the seraglio wore clogs more than a foot in height, encrusted with silver ornaments.

The bathers reposed upon the same mattresses upon their return from the bath.

The dome of this apartment is built of brick, and adorned internally with sculptured and painted ornaments. It has in the centre a circular aperture with a ring of masonry round it: this was for the purpose of lighting the room.¹

The height of this room is 63 feet to the springing of the dome and 110 feet to the top.

"The *laconicum*," says Vitruvius, "and the stoves ought to be near the tepid room, and their width ought to be equal to the height of the springing of the hemispherical vault."

Vitruvius also recommends that it should be lighted from above, in order that the shadows of the bathers should not darken it.

We must here allude to the brass shield, which Vitruvius calls the *laconicum*, and which is employed by the Turks to stop the circulation of air or to moderate the heat of the bath.

Vitruvius says: "Near the middle of the vault hangs a brazen buckler, intended to diminish or increase the heat by being raised or lowered; it ought to be circular, in order that the movement of the vapour and heat may be regular round the room."²

Most writers who have commented upon the passage have supposed the *laconicum* to have been a sort of cover placed upon the furnace to prevent the smoke from reaching the bath-rooms. But though we have seen in ancient cities, in Rome and Ostia especially, many Roman baths in a good state of preservation, we have never found any with the least communication between the rooms used by the bathers and those occupied by the warming apparatus. Vitruvius clearly explains that the mode of heating was by carrying pipes or flues under the floor and up the sides of the walls.

We give (Plate LVIII.) details of the hypocaust at Ostia; from which it will be seen that the floor of the bath is supported by brick piers. The section of the walls shows the system used for the circulation of hot air. A similar arrangement is employed in Turkish baths.

If we go into a Turkish bath in the present day, we shall see the *laconicum* used exactly as Vitruvius describes it.

We have stated that the dome of the *apodyterium* was lighted from above. From the circular opening was suspended, by a bronze chain, a large copper disc, exactly the size of the opening; when it was desirable to increase the heat, the disc was pulled up so as to close the opening.

All the other parts of the Roman bath are to be seen in the Turkish bath. The platform answers to the *schola*, where the bathers discussed the news of the day. The *tepidarium* was entered from the *apodyterium*; it was octagonal, with seats all round it, where the bather seated himself before entering the *caldarium*, which was heated by steam introduced by means of pipes under the floor and in the walls. The marble floor slopes slightly towards the side where the furnace is situated.

Vitruvius thus speaks of the floors of baths:—"The floor of the *caldarium*, which ought to be hollow, should be made thus: in the first place, the pavement must be laid with squares of a foot and a half, sloping towards the furnace in such a manner that if you throw a ball upon it, it will not rest but roll towards the furnace."

Although the bronze *strigil* is not used by the Turks, hair brushes serve for the same purpose.

At the four angles of the octagon are smaller chambers, where the heat is more intense: they are lighted from above by means of discs of glass let into the dome.

In the Roman baths there was a basin of tepid water, which is not to be found generally in Turkish baths, but which exists at Broussa, in the magnificent *thermæ* which were erected in the time of the Byzantine emperors, and which have been kept in repair by the Sultans.

The furnaces, which are situated at the side of the building, extend the full length of the

¹ *Petri Gyllii de Topographia Constantinopoleos*, lib. iv. p. 409, ap. Banduri.

² Ad imam curvaturam hemisphærii: mediumque lumen in hemisphærio relinquuntur ex eoque clypeum æneum catonis

pendeat, per cujus reductiones et demissiones perficietur sudationis temperatura: ipsumque ad circinum fieri oportere videtur, ut æqualiter a medio, flammæ vaporisque vis per curvaturæ rotunditatis pervagetur.—Vitruvius, book v. ch. x.

building, and warm both sets of baths. The water from the reservoir runs into the boiler, in which the steam that heats the building is generated. The use of the three bronze basins containing cold, tepid, and hot water, that Vitruvius mentions, is of so little service that it has been abandoned in practice.

Peter Gyllius, who travelled in the East in the beginning of the 16th century, saw the baths of Mahomet in all their magnificence, and describes them in detail.¹

We refer our readers, for a thorough comprehension of these arrangements, to Plate LVIII., where a plan and section of these baths are given. We also give a plan and section of the *laconicum* of the baths at Frejus, restored from that at Pompeii.

¹ Peter Gyllius, *de Topographia Constantinopoleos et de illius Antiquitatibus*, book IV. Lyons, 1561.

THE CHURCH OF ST. NICHOLAS,
MYRA (LYCIA).

THE CHURCH OF ST. NICHOLAS, MYRA (LYCIA).



N the last division of the provinces of Asia that was made by Theodosius II., Myra was declared the capital of Lycia. All the maritime towns of that coast had acquired great importance before the Roman period. The ports, which were more numerous and safer than those of Syria, monopolized the commerce of that part of the Mediterranean, and vast warehouses were established for the trade with Italy. The magnificent buildings that still exist — the stadia, the theatres, the gymnasia — show that the inhabitants knew how to combine the refinement of ancient civilization with the more serious occupations of life.

Moreover, the population of these ports, a medley of Greeks, Romans, Syrians, together with a few Jews, devoted their attention to all questions relating to religious worship, from whatever quarters they came.

The landing of St. Paul at Perga, and his sojourn at Myra, had caused amongst the pagans—who were already weary of a religion that was falling into disrepute—a strong movement towards Christianity. In Lycia, as in the neighbouring province of Pisidia, the assemblies of the newly-converted formed, wherever they existed, so many rallying-points for the new faith.

There is no town in Lycia that does not contain some church or monastery belonging to the early Christian period. During the 3rd and 4th centuries, ecclesiastical edifices rapidly increased in number, and were almost all consecrated to the memory of some saint or martyr of the new faith. After the reign of Constantine, Lycia acquired a renown for sanctity due to the celebrity of its former confessors, and sumptuous cathedrals were erected, around which were raised large monasteries and *hospitia*.

The towns in the interior, like those on the coast, became filled with Christian edifices; Arnæa, Tlos, Pinara, still show many vestiges of these. The large cathedral which still remains almost intact on the plain of Cassaba, shows what degree of development Christian architecture had reached in these countries. By one of those vicissitudes to which buildings as well as nations are exposed, no inscription, no document exists to show by whom this edifice was erected. It is, however, certain that a numerous Christian population was established in this place. The name of the nearest ancient town, built upon a mountain at the entrance of the defile of the river of Myra, has not yet been ascertained.

Judging from the style of the cathedral, we conclude that it was not erected before the time of Justinian. The central part of the nave is covered by a dome pierced with windows. The walls were lined with slabs of marble, which have disappeared. On each side of the edifice stand two chapels or baptistries, circular in plan, and covered with domes. These two buildings are not placed in a line. This arrangement is quite unique.

The town of Antiphellus again has no legend connected with it, but it possesses numerous traces of ecclesiastical buildings. We may mention amongst others a round church, placed below the great terrace: the plan of this differs but little from those we have already cited. Churches of this description have no *narthex*: the circular wall of the temple is supported on the outside by square buttresses. In these we see the rudimentary form of the buttresses which play such

an important part in the edifices of the Middle Ages. Notwithstanding the existence of buttresses, it is evident that the church had a wooden roof, as the walls are not sufficiently strong to have sustained a cupola of stone or brick.

We must not omit from this brief notice of the Lycian churches that of Alayah, which is extremely interesting. This edifice belonged to a Christian district, situated on the west side of Taurus, near Selefke. The ruins that remain, consist of a great khan or caravanserai,—one of the *hospitia* which generally were annexed to monasteries;—it is, in fact, the *xenodochium*, where the poor and pilgrims were received. This khan is situated at the base of a large terrace on which stood a colonnade. At each end of the terrace stood a church: one of them is still in an almost entire state. The richness of the ornamentation is astonishing; the numerous medallions and cartouches are filled with *bassi rilievi* of religious emblems,—those of the Evangelists are sculptured in the pendentives;—angels with six wings, like those in the church of St. Sophia, sustain the figure of Christ, and the capitals of the columns also bear emblematical sculptures. St. Michael is represented in the act of treading a crowd of demons under foot.

It is evident from its decorations, that this edifice differed from most known Byzantine churches, in which sculpture is not usually employed, or only sparingly used, and then only in foliage and such-like ornaments. The plan of the church consists of a nave covered by a dome, sustained by four pendentives, in the form of shells, reminding one of the palace at Constantinople, called Triconchus. To the right and left are two aisles, separated from the nave by three arches, supported by columns and pilasters. The apse has a horse-shoe arch, which is characteristic of the time of Justinian.

The apse is lighted by a double window, with a small column in the centre; the general character of the architecture very much resembles that of the church of Dana.¹ The tribune of the *gynæconitis* is formed by a triple arcade. The chapels, called the *gazophylakion* and *skeuophylakion*, are placed right and left of the apse.²

No inscription exists to show the date of this church, except the epitaph of a priest, named Tararius, who lived during the consulate of Gadælaiphe, which leads us to attribute the erection of this edifice to the 6th century.

The town of Myra, in its quality of ecclesiastical metropolis of the province, united under its jurisdiction most of the ecclesiastical districts of the coast. The most celebrated of its bishops, one whose renown has spread throughout the Christian world,—St. Nicholas, was a native of Patara, in Lycia. He was ordained priest by the Bishop of Myra of the same name, and he himself was consecrated bishop in the reign of Diocletian, about A.D. 340. He was persecuted and finally poisoned about the year 342. Many miracles are attributed to this saint.

It is supposed by some that St. Nicholas was not anterior to the 5th century, although his name does not appear in the list of bishops who lived between A.D. 420 to 450, nor did he appear at the Council of Chalcedon.

At the commencement of the 6th century, the memory of Nicholas began to be venerated as that of a saint throughout the East. Justinian consecrated a church to him in the quarter of Blachernes. St. Nicholas was honoured in the West in the 9th century, before his relics were transported to Italy.

The Emperor Theodosius caused a church to be erected at Myra, which is styled by the chroniclers the church of Syon: the body of the saint was deposited in the midst of the choir, in a shrine that had four columns, supporting a baldaquin; the relics were placed in a crypt, within a marble sarcophagus.

St. Nicholas, after his death, acquired the reputation of being a Myroblete,³ like St. Demetrius at Thessalonica. When Myra was taken by the Arabs under Achmet,—general of the Caliph Haroun el Reschid,—in the sixth year of the reign of Nicephorus, the tomb of the saint was menaced with complete destruction; but the monks of the neighbouring monastery deceived the Mussulmans as to the position of the relics, and they were preserved.

The plan of the church of St. Nicholas has rather the character of the edifices of Justinian than of those of Theodosius. It belongs to that class of churches with which Christian Asia was covered during the first three centuries, when the Church was at peace with the pagans;—we say at peace with the pagans, because the sects of Arians, Paulicians, and other dissenters, were constantly raising tumults amongst the believers.

¹ See Plates LIX., LX. ² Comte de Laborde, *Revue Archéologique*, 1847. ³ From *μύρρα*, myrrh, and *βάλλω*, I throw.

There is at Constantinople a church on the same plan, which appears to have been designed by the same architect,—that of St. Theodore, now called Vafa Sultan Djamasi. St. Nicholas of Myra, as the type of a particular class of churches, merits the attention of architects.

The church of St. Clement of Ancyra appears also to have belonged to the same class of buildings. The church of St. Nicholas is built of bricks, although there is much building-stone in the vicinity. It is situated at some distance from the ancient Lycian town, and near a quadrangular enclosure belonging to the Byzantine town.

A monastery, which from its style appears to be contemporaneous with the church, stands in the vicinity, and is inhabited by a few poor caloyers, who appear to be quite ignorant of the history of the place. In the interior of the convent there is a chapel, with some mediocre paintings.

The church is placed due east and west; it is preceded by a *narthex*, which was in ruins when we visited it. The nave is terminated by a semicircular apse, and at the end of the aisles are chapels for the sacred vessels and books. The nave is surmounted by a dome, pierced with twelve windows. Cornices of marble, running round at the level of the top of the impost, still exist; they are ornamented with leaves and fruit of the pine-tree, artistically sculptured. The internal decorations consist of paintings in fresco, which have, without doubt, been renewed often since the 6th century; those that remain, represent scenes from the Passion of our Lord, executed in a very ordinary manner.

We could not ascertain from the monks, at what period the church fell into a state of ruin. From its present state, it would appear to have gradually fallen into a state of decay, rather than to have been ruined by the hand of man. The dome has half-fallen; the *narthex* is filled with rubbish: probably this is the effect of earthquakes.

The church of St. Nicholas, although in ruins, is still a place of pilgrimage for the Greeks. In the present day it is rising from its dilapidated state, as the Russian Government has bought the church and monastery, and an architect has been commissioned to restore it to its ancient condition.

There are few relics of saints that have more excited the covetousness of Christians firm in the faith, but unscrupulous in their practice, than those of St. Nicholas. In the 11th century, a sort of conspiracy was hatched by the Venetians and the inhabitants of Bari, to seize the relics of the saint, and convey them to Europe; the avowed object of this species of depredation being their removal from the danger of destruction by the Mahometans. Two hundred and eighty years had elapsed since the forces of the caliph had taken possession of Myra, and the shrine of the saint had been preserved during that period, by the vigilance of the monks, from all attempts made for its destruction or seizure; but at last they fell into a snare laid by the Christians of Italy, and yielded up their charge, in consideration of a large sum of money, adroitly distributed amongst them. The legend thus recounts the circumstances of the seizure; and the recital appears to bear all the characteristics of truth:—

Forty citizens of Bari went into Syria for the purpose of trading at Antioch. Having put into the port of Myra during their voyage, they visited the shrine and afterwards conceived the project of carrying off the celebrated relics. They secretly reconnoitred the localities, and took measures to carry out the project on their return.

Whilst at Antioch, some of them revealed the project to some Venetians who were staying there, who on their part declared that they had entertained the same idea. This was sufficient to induce the citizens of Bari to expedite the business, as they feared lest it should be interrupted. Putting to sea again, they anchored in the roads of Lycia, and were assured by their spies that the diocese of Lycia was deserted, and that hardly any one was to be found either in the monastery or in the church of Syon, where the body of St. Nicholas lay; in fact, there were but three monks who guarded the holy deposit, the rest being dispersed by the hostility of the Mussulmans.

The citizens of Bari induced these monks to believe that they were commissioned by the Pope to provide for the safety and honour of the holy relics, by providing them an asylum in Italy, and they gained them over by presenting to each of them a hundred golden crowns.

After certain prayers, they burst open the marble tomb by blows of a hammer, and within it found a marble urn: this they believed to be a vase of perfumes; they found, however, that it was full of a wonderfully pure sort of oil, which, according to the monks, proceeded from the body of the saint, and oozed through the marble. It appeared to these pilgrims that

some one had already disturbed the body of the saint for the purpose of taking some part of it away, for the bones were not lying in their natural positions, and the head was separated from the rest.

Having collected the relics and placed them in a chest, they took them away on the 20th April, A.D. 1087. The ships reached Bari in eighteen days. The arrival of these relics created an immense sensation throughout Christendom; the miraculous oil was distributed amongst various monasteries.

In the year 1100, the Bishop of Amiens went to Bari, in order to obtain a phial of it. In the year 1660 it attracted a vast concourse of pilgrims to Worms, in the Palatinate.

In the year 1089, processions and festivals were established in honour of the new saint, and the faithful laid the foundations of a church that still exists at Bari. The Normans took possession of the town A.D. 1073; they joined the inhabitants in the erection of a new cathedral, which has much resemblance to contemporary edifices in Normandy. In the year 1103, sixteen years after the arrival of the relics, the church of Bari was inaugurated by the Duke of Apulia, the first Norman king of Sicily.

The Venetians, who had been anticipated by the inhabitants of Bari, found, however, means of transporting the relics of a St. Nicholas to Venice: they pretend they were those of the saint of Myra.

In the following centuries, churches dedicated to St. Nicholas became so numerous, that there is hardly a province where there is not one to be found.¹

¹ Orderic Vitalis, vol. III.; Lucius, *Vita Sancti*, vol. II. (in folio).

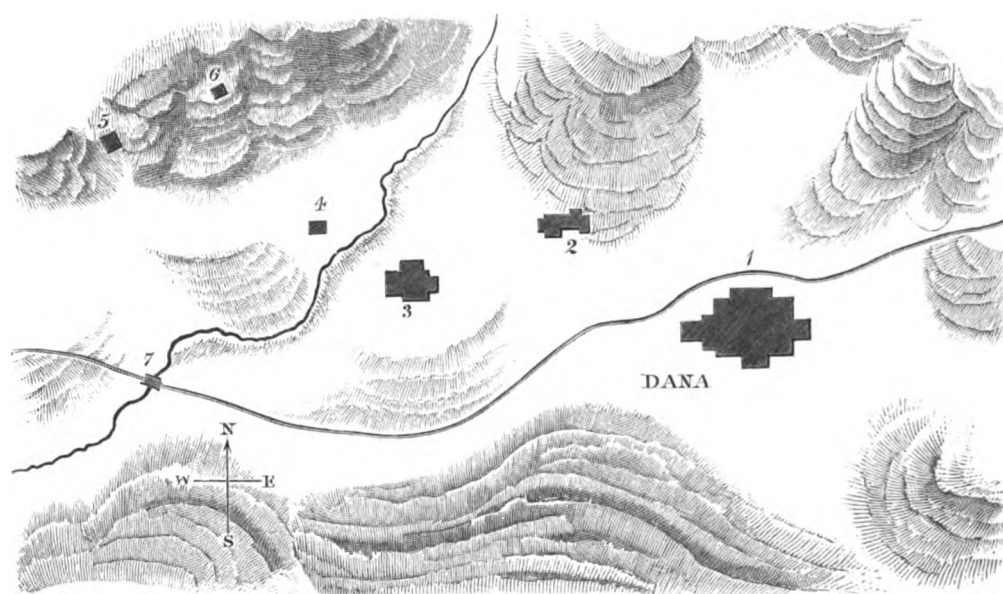
THE CHURCH OF DANA,
NEAR THE EUPHRATES.

THE CHURCH OF DANA, NEAR THE EUPHRATES.



THE country in the vicinity of the Euphrates, between Antioch and Bir, abounds with ruins of places now completely deserted. Most of these remains are those of ancient monasteries built in the most substantial manner, with walls composed of blocks of wrought stone put together without cement. There is a certain rustic character about the architecture; still the extent and number of these buildings show that there once existed here a population full of zeal for religion. Those who visit the district for the purpose of studying Byzantine architecture will find there a vast field for observation.

The village of Dana is not marked on the maps of the country. It is composed of a dozen Arab houses occupying the site of a town which was formerly of great importance. It is situated in a rocky valley, watered by a rivulet which is crossed by a bridge. The ruins are divided into several groups, as though the town had been divided into separate quarters. These various groups of buildings are not of the same date, yet they are all built of large stones, for the limestone rocks in the neighbourhood, being easy to work, furnished materials for these structures, built without cement, like those of Hellenic times which have so much astonished European travellers.



POSITION OF DANA.

- | | |
|------------------------------------|-----------------------|
| 1. The village and church of Dana. | 4. Byzantine ruins. |
| 2. Monastery. | 5 & 6. Ancient tombs. |
| 3. Farm-houses. | 7. Bridge. |

In the middle of the village stands an edifice in a better state of preservation than the rest, although it has been converted into a stable. This was formerly the church of Dana. The interior is composed of a double colonnade supporting arches. The choir and apse are still intact. The plan is quadrilateral. There is an aisle on each side, separated from the nave by three columns.

The springing-line of the arches is raised three courses above the capitals. The Byzantines often employed this form of arch, which was unknown to the Romans. The arch of the apse is of the horse-shoe form, and the vault follows the same curve. (See Plate LIX.) The invention of this form of arch is often attributed to the Mussulmans; but this example proves its prior existence.

We have noticed a church in Armenia which has the horse-shoe arch, and which is evidently a Christian work of the 7th century.

The church of Dana bears an inscription which fixes indubitably the date of its foundation, and we are therefore certain that in the middle of the 6th century this style of architecture prevailed in the provinces of the East.

The side walls of the church are executed with great precision, and the mouldings throughout are arranged so as to produce an agreeable effect.

The capitals of the pilasters are of the Corinthian order; those of the columns are somewhat similar, but they are adorned with wreaths sculptured with great delicacy. To the right and left of the apse are two small chambers,—the *gazophylakion* and the *skeuphylakion*. (See Plates LIX. and LX.)

The church was not vaulted, but had a wooden roof resting on the side walls. The church does not appear to have been ever decorated with paintings. This building would have been of only secondary interest, had it not possessed the following inscription over the entrance:—

ΕΙΣΘΕΟΣΚΑΙΟΧΡΙΣΤΟΣΑΥΤΟΥΚΑΙΤΟΑΓΙΟΝΠΝΕΥΜΑΒΟΗΘΕΙ
ΕΤΟΥΣΒΝΩΜΗΝΓΟΡΠΙΕΒΚΖΙΝΔΚΣ ^ ✠

Εἰς Θεὸς καὶ ὁ Χριστὸς αὐτοῦ καὶ τὸ Ἅγιον Πνεῦμα, βοήθει.
Ἔτους ὀκτακοστοῦ πενήτηκοστοῦ δευτέρου
Μηνὸς Γορπι[αί]ου εἰκοστὴν ἑξῆδόμεν
Ἰνδικτίωνος τρίτης.

*The one God, and Christ his Son, and the Holy Spirit, aid us.
The year DCCCLII., the 27th of the month Gorpiceon, the third Indiction.*

This date, which has reference to the era of the Seleucidæ, corresponds to the year of our Lord 540, the 13th year of the reign of Justinian, and the last of the consular magistrates.

It is to be noticed that this church was built in the year in which Antioch was rebuilt. It affords an example of the architecture of the time of Justinian, and gives us the date of the use of the horse-shoe arch. We find the same arch used in the Castle of Edessa, which was also the work of Justinian.

The employment of the era of the Seleucidæ to fix the date of this edifice shows that that mode of reckoning dates remained long in use in this part of the East.¹

We have before stated that the different groups of buildings composing the ancient town are not all of the same epoch. We noticed with astonishment, in the midst of a rocky enclosure, enlarged by the hand of man, a small tomb in a good state of preservation. From its pedestal it is evident that this tomb was of the sort called *distega*. It consists of a square basement bearing four Ionic columns surmounted by an entablature. Its total height is about 23 feet; its width 10 feet. It is evident at the first glance that it was not erected by those who built the church. An inscription engraved upon a neighbouring rock makes us acquainted with the date of its erection, and the name of the person to whom it was dedicated. This inscription is not complete, but the parts obliterated are not of much importance. It reads thus:—

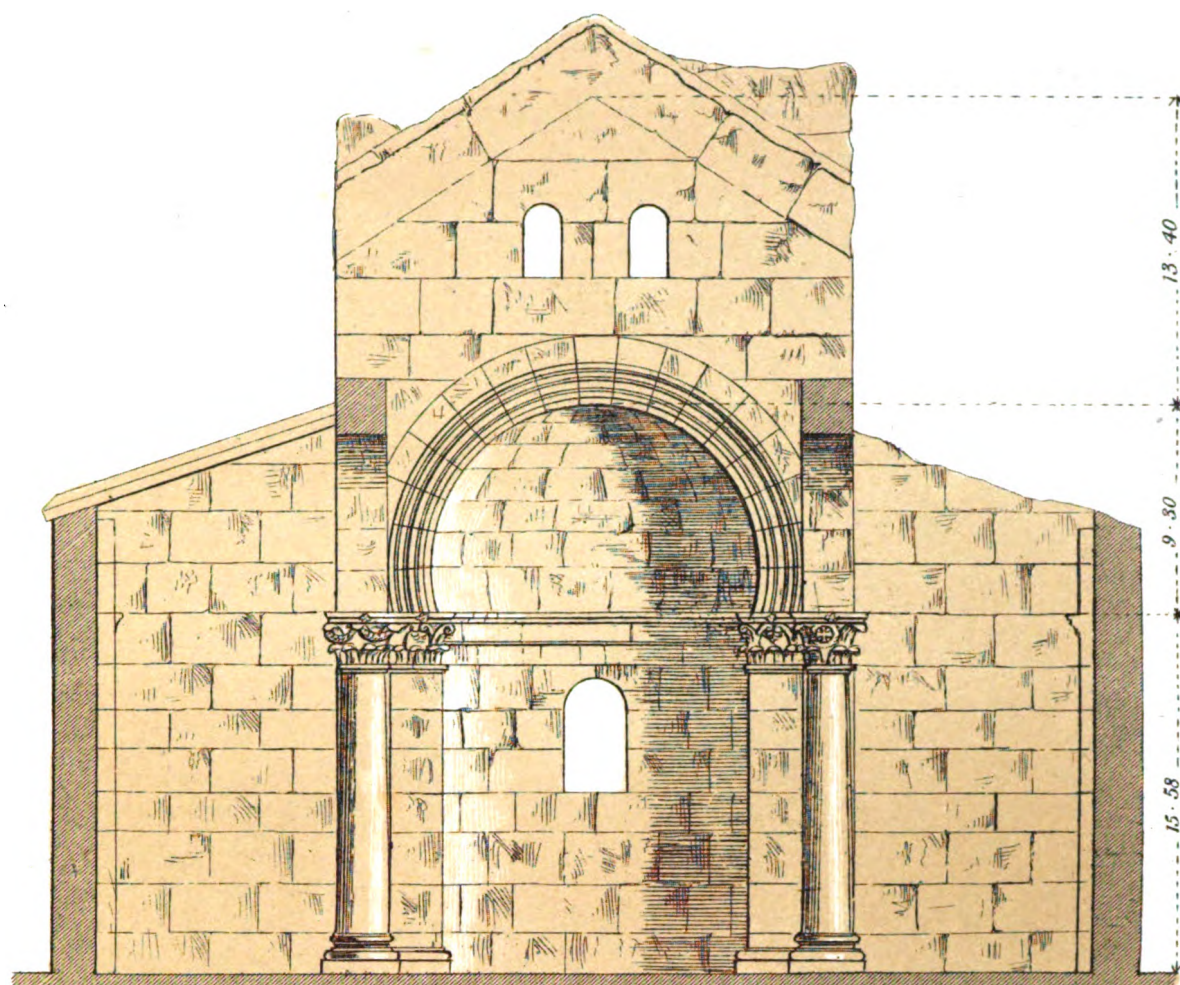
ΕΤΟΥΣΓΠΤ
ΜΗΝΟΣΔΥΣΤΡΟΥΓ
ΗΛΙΩΔΟΡΑ
ΚΕΜΑΕΙ

ΚΕΣΟΙΤΑ
ΟΙCΑΝΔΙΠΛΑ
ΜΝΗΜΗΣΧΑΡΙΝ
ΑΦΙΕΡΩCΕΝ

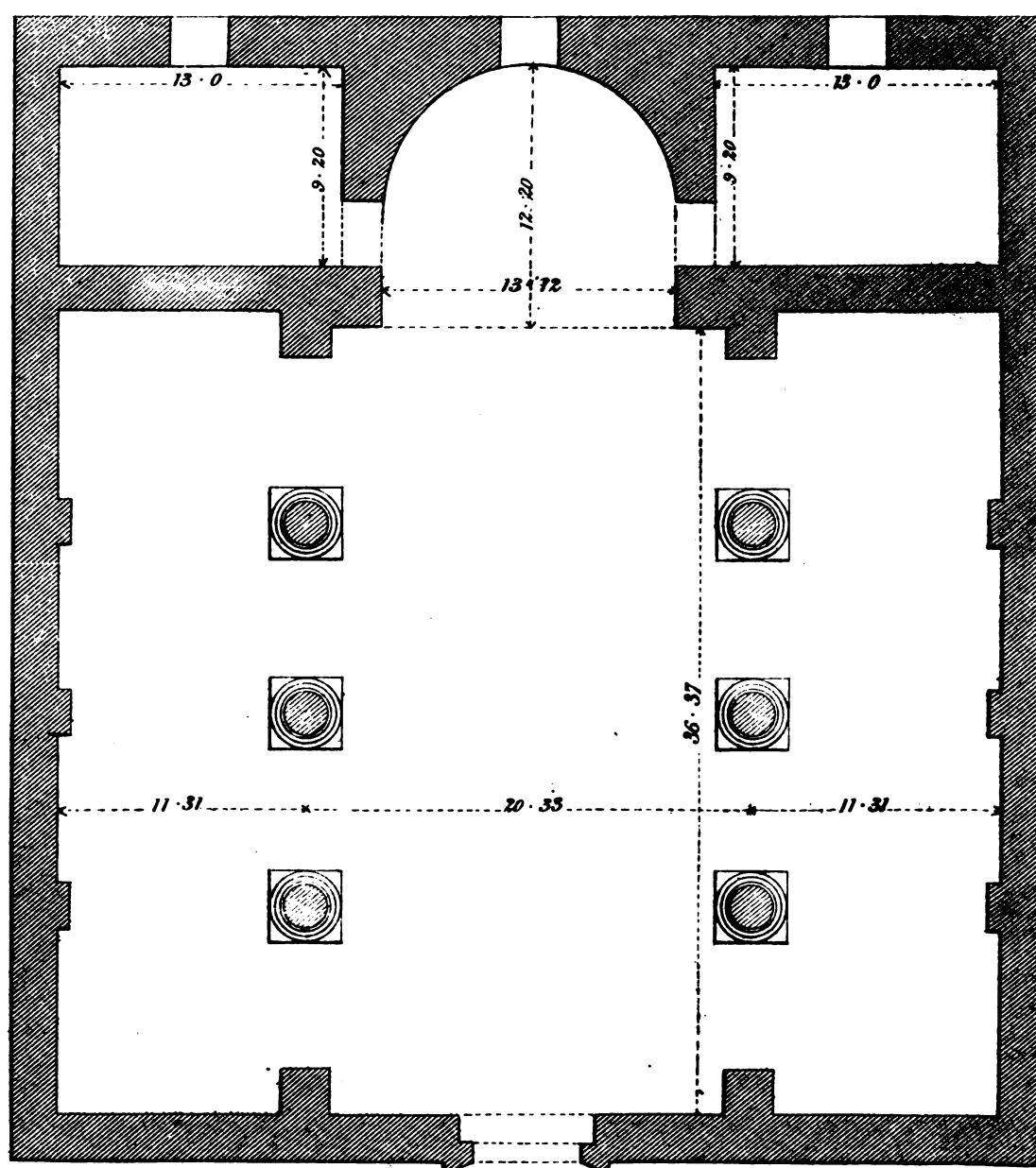
Ἔτους τριακοστοῦ ὀγδοηκοστοῦ τρίτου
Μηνὸς Δυστροῦ τρίτην
Ἡλιώδορα μνήμης χάριν ἀφιέρωσεν

¹ The era of the Seleucidæ begins with the taking of Babylon by Seleucus, B.C. 312.

CHURCH AT DANA.



TRANSVERSE SECTION.



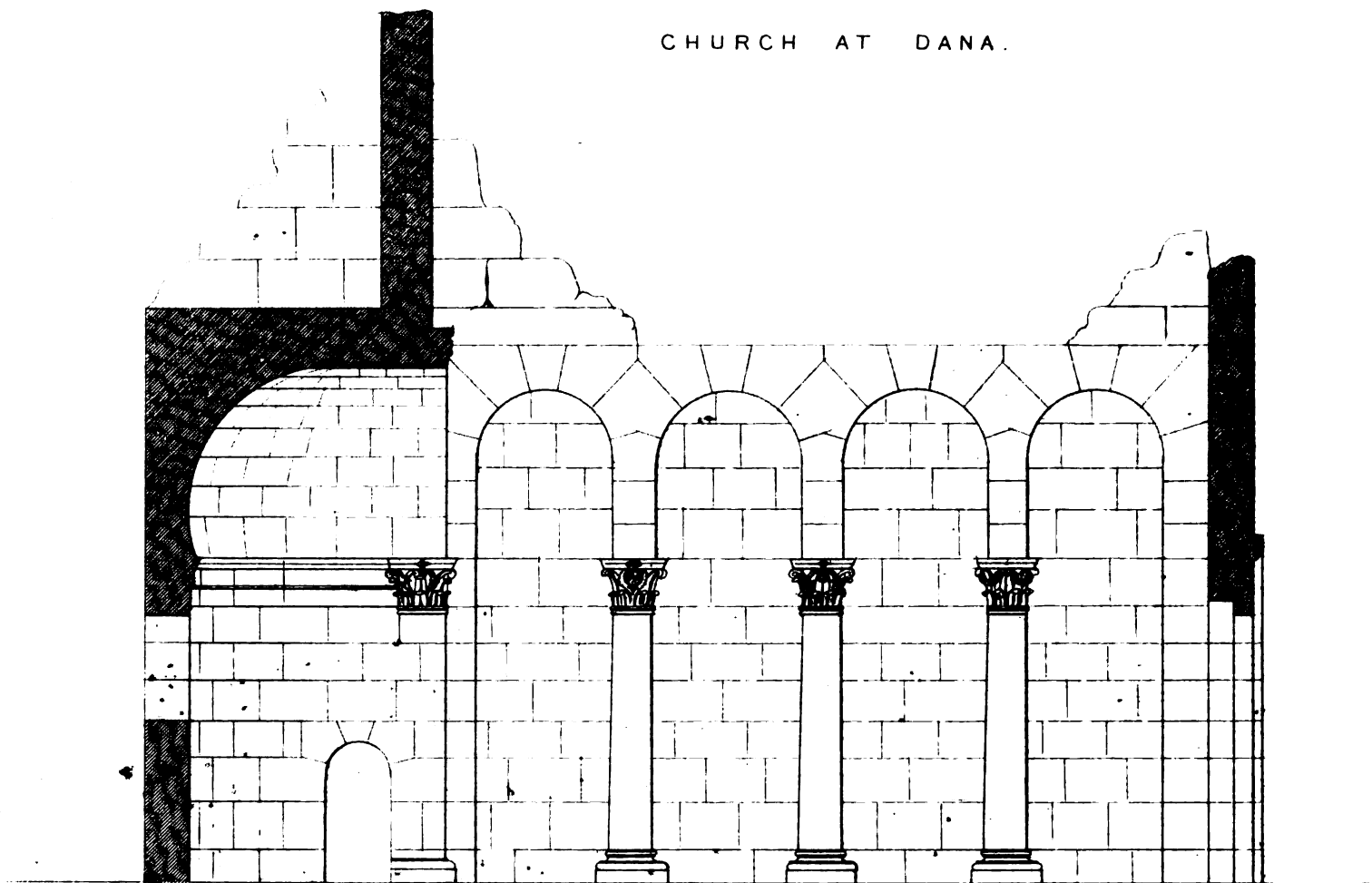
PLAN.

Scale of 10 9 8 7 6 5 4 3 2 1 0 10 20 30 Feet.
Day & Son, Lith^{rs} to the Queen.

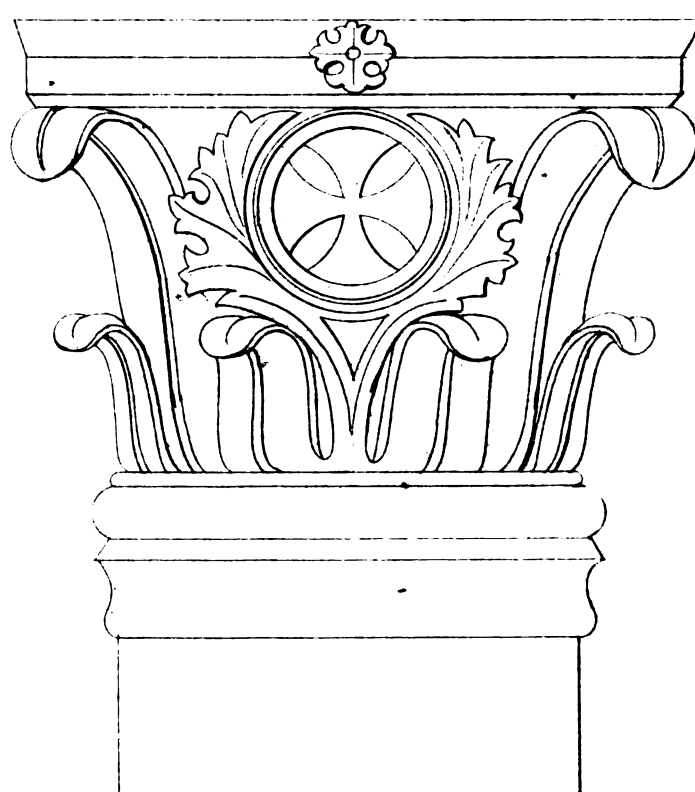
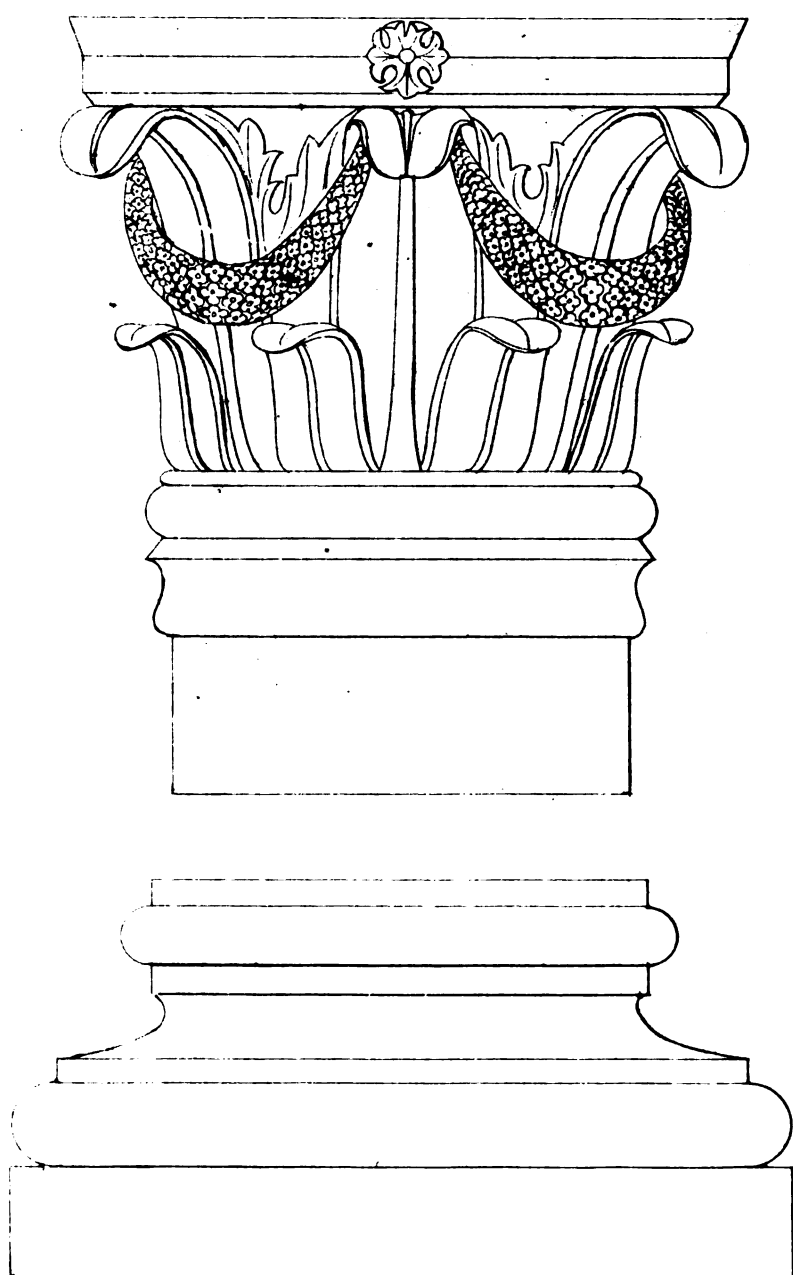
R.P. Pullan, direct^r

C. Texier, del^t

CHURCH AT DANA.



LONGITUDINAL SECTION.



COLUMNS IN NAVE

Scale of parts 1 0 10 20 30 Feet
 Day & Saxe, Architects to the Queen

Which may be translated thus:—

*The year CCCLXXXIII. * * * the 3rd of the month Dystron * * * Heliodorus * * * in memory * * * has consecrated.*

The year 383 of the Seleucidæ corresponds to the year of our Lord 71,—that in which Titus triumphed at Rome.

This date again affords us valuable information as to the character of certain ancient monuments. The frieze of this little tomb is curved in the form of a console. (See Plate III.) Most of the Roman edifices in Asia—the theatres at Perga, Myra—the temples of Patara and of Euromus—have also curved friezes. We may therefore consider them to be of the same date as this tomb.

The inscription of the theatre of Velia at Patara nearly agrees in date with this. We are thus led to attribute these various edifices to the period that intervened between the reign of Titus and the time of the Antonines.

We were not able to examine the other ruins of this locality in detail, for they cover a great extent of ground. Other sepulchres surrounding the tomb are cut in the rock, and appear to be of great antiquity.

Not far from the church there are several cisterns, for the most part in bad condition; but there was one quite intact, which was sufficient to show the general character of these structures. This cistern was 49 feet long by 47 ft. 6 in. broad. It was divided into three equal parts, and was covered with large slabs of stone, which were supported by twenty-one columns, all monoliths. The stones that formed the covering were not less than 11 feet long by 6 ft. 6 in. wide. We could not but admire the mode in which these large masses of stone were employed. It was evident that the workmen who used them had not forgotten the precepts of those who built the temple of the Sun at Baalbek.

EDESSA AND ITS MONUMENTS.

EDESSA AND ITS MONUMENTS.



URING the reign of Justinian, Edessa, now Orfa, was regarded as the key of Mesopotamia, and the same is the case in the present day also. It commands all the regions situated between the Euphrates and Mossul. Twenty years ago, Mehemet Ali made it the advanced post of his army, when he intended to turn the Taurus, threatening Asia Minor. Orfa is also the halting-place and entrepôt of the great caravans which come from Irack-Arabia to pass the Euphrates at Bir.

Edessa, although it is rarely visited by travellers, merits particular attention. It is looked upon by its inhabitants as one of the most ancient towns of Mesopotamia, since it is said to have been founded by Nimrod. Possessed successively by the Arabs, the Syrians, the Greeks, and Romans, it has been always occupied by a numerous and commercial population. After the retreat of the Persians, it was restored by the Emperor Justinian, and the works then executed by him were equivalent to a total reconstruction; it would, therefore, be useless to seek within the circuit of its walls for any vestiges of edifices anterior to the 6th century. The name of its founder has outlived centuries, and the inhabitants of Orfa, the modern Edessa, still show the throne of Nimrod with a certain amount of pride. It is unnecessary to add that this monument is of the time of Justinian, and that it has no relation to the Babylonian monarch.

All this region of Lower Mesopotamia is so little known, that there are but scattered notices of it to be found in the writings of travellers; therefore, before commencing the description of the town, a short examination of the topography of the country near it will be interesting.

Topography of the Country.

The desert of Mesopotamia forms between the Tigris and the Euphrates a vast plain without undulations, which is bounded on the north by the chain of Mount Masius (*Kara-dagh*); but on the road to Edessa a hilly district is traversed; and these hills, which are offshoots of the mountains, give birth to a number of streams, which water the meadow-land in the valleys. Between Arbela and Mardin, we pass an infinite number of artificial mounds, which are called in this country *tepes*, and which are generally crowned by villages. These mounds are useful in these low lands, as they afford the inhabitants refuge from floods; but in approaching Edessa we remark a great number of *tepes*, which cannot have been formed for this purpose. Whether these tumuli are ancient tombs or intrenchments made by the Persians when they occupied the country, excavations only can decide. Most of these hills, however, present evidences of greater antiquity, and Strabo seems to refer to monuments of this kind when he says: "As to Semiramis, besides her works at Babylon, there are mentioned many other of her works throughout Asia; such as the hills called those of Semiramis," &c. It is known that this custom of erecting mounds was usual in all Asiatic countries, and Diodorus says positively that they were crowned by villages.¹ We may mention a village called Tchamourli (the muddy), situated on the route from Bir to Aleppo, where we see a colossal tumulus in perfect preservation:

¹ Diodorus, II. § 36.

it is supported on a circular foundation constructed of great blocks put together with irregular joints. This monument appears to be of great antiquity.

On the eve of our entrance to Edessa we had halted on the foundations of an ancient town, the name of which was not revealed by any inscription. All that remained of the buildings appeared to be of Byzantine times; but in the surrounding rocks were to be seen vast grottos, which are of a more ancient epoch, probably of the time of Trajan or Severus. The situation of this town appears to agree with that of Batna, a town of little importance:—“And Chosroes arrived at Batna, a small town not worthy of mention, distant a day’s journey from Edessa.”¹ This little town, however, was not considered unworthy the attention of Justinian, for he fortified it and gave it a certain repute, according to the testimony of the same historian. “There was a fortress at Batna, which was formerly ruined for the want of repairing. Justinian surrounded it with strong walls, and put it into the good state of repair it is in at present.” We find that Greek historians give to this place the name *Βάτνη*, in the singular, or *Βάτναι*, the plural, indifferently. These differences are frequent enough in Greek authors. The Peutinger Table gives the name Batna. There are vast quarries here, which must have furnished large quantities of materials: a great part of the stone which has been used in the construction of Edessa has without doubt been taken from them. Buckingham, who visited this ancient city,² without hazarding any conjecture about its name, notices the number of tombs cut in the rock;—chambers with square doors in the Egyptian style. This little town is mentioned by Stephen of Byzantium as belonging to the Osrhoëne under the name of Batnæ (*Βάτναι πόλις τῆς Ὀρροήνης*); it is mentioned as a store place by Ammianus Marcellinus³ in his account of the expedition of Julian:—“At last with his army and the reinforcements of Scythians, he passed the Euphrates and came to Batna, the municipal town of the Osdroëne.”

After having passed a rather high hill, we entered a country more cultivated, and tolerably well populated, passing through several villages, all built upon artificial hills, and bearing names conformable to their topographical situations. One is called Tepe-Reqrbeïn: it is near a small spring. The form of the *tepe* is that of an oval and truncated cone. Another village, forty-five minutes’ distance, is called Yarem Tepe. We observed also several mounds without any buildings on them. After having passed some hills of volcanic formation, we soon arrived in sight of the town of Edessa, which has from far an imposing aspect.

Before proceeding, it is necessary to give an idea of the situation of Rhoa, called by the Greeks Edessa and Callirhoë. The town was situated at the foot of a steep rock, from which springs a very abundant source of sweet and limpid water. It is without doubt this circumstance which caused the town to be built there. The little river Scirtus flows in the neighbouring plain. It possesses certain characteristics, which have determined, in some degree, the name that the natives have bestowed on their town, and which have afforded a type for a medal of Edessa, in which one sees a representation of the town under the form of a woman, crowned with a mural crown, sitting on a mountain;—at her feet is represented the river Scirtus (or Darsam in the Syrian language), under the form of a young man with his legs immersed in water.

It is not astonishing that many of the most famous places in this country are called by Arab names. We learn in fact from several authors, and especially from Strabo⁴ and Pliny,⁵ that all the region of Low Mesopotamia was at first inhabited by Arabs; and in consequence, most of the towns and rivers must have had Arabic names.

The Arabs of the country were called Rhoali:—“Arabia supra dicta habet oppida, Edessam, quæ quondam Antiochia dicebatur, Callirhoen a fonte nominatam. Mox Arabes . . . qui cohærent Mesopotamiæ Rhoali vocantur.” The Rhoali have without doubt taken their name from the source of the Rhoa (عين رها, *ain rhoa*), near to which they live. The word *rhoa* in the mouth of an Arab becomes, with the article, *errhoa*; *errhoa* becomes in the Greek tongue *orrhoa*. The country was called by the Greeks Ὀρροήνη, and for euphony, Ὀσροήνη, *Orrhoëne* and *Osrhoëne*. Ammianus Marcellinus calls it Osdroëne. All these indecisions of historians show that the name was not precisely determined in the time of the Greeks. It is not easy to find in the Arab period a king of the name Orrhoës, who, according to the Chronicle of Edessa, lived 130 years B.C., who could have founded the town of Edessa, and given his name to the Osrhoëne;

¹ Procopius, *de Bello persico*, book II. ch. 12.

² *Travels in Mesopotamia*, vol. I.

³ Book XXIII. ch. 12.

⁴ Book XVI. 736.

⁵ Book V. ch. 37.

but we know that the Greeks were never at a loss for apocryphal heroes to account for the names of different Asiatic tribes. (According to them, has not Medea given her name to the Medes, and Perseus to the Persians?) This observation was made by Bayer, who says, on this subject: "Nam frequens hoc est, ut diversa regnorum initia consignentur a diversis regibus."

There is no evidence to show that Rhoea became a fortified town before the reign of Seleucus Nicanor, who placed there a Macedonian colony, and who gave the town the name of Antioch, and later of Edessa.

Trajan took and burnt Edessa, establishing a Roman colony there, and giving to the town the name of Trajanopolis. It resumed its Greek name several years after, and retained it until the Byzantine epoch. The emperor Justin, when he repaired its walls, gave it the name of Justinopolis. Under the princes of the house of Courtenay, it resumed its name Edessa, and now is known under the name of Orfa.

Commanded by its fortress, surrounded by solid walls and numerous gardens, Edessa is not now less important than it was in former times. We recognize at the first glance the constructions of the Byzantine epoch in the walls, the castle, the fountains near that river which was so fatal to the walls of the ancient city. All remains now as in the days of Justinian.

Let us follow the recital of Procopius, in order to see what remains of the works of that prince. The Greek author expresses himself in these terms:—"It is now time to speak of what Justinian did in Mesopotamia. I must then mention Edessa, Carrara, Callinica, and other places of that kind, seeing they are all situated between the Tigris and the Euphrates. The town of Edessa is crossed by the current of a river, the course of which is of no great length; it is called the Scirtus. Receiving the waters from several neighbouring places, it passes through the middle of the town; then, after leaving the walls, it follows its natural course. An ancient channel dug by the hand of man, receives it in its passage; sluices have been contrived in the walls for the ingress and egress of the water. Sometimes swollen by the rains, it becomes impetuous, and appears to threaten the city with entire destruction. Once having thrown down a greater part of the rampart, and of the covered way (*προτειχίσματος καὶ περιβόλου*), it spread over all the town, and there did great damage—it destroyed the finest edifices, and drowned a third of the inhabitants. The Emperor Justinian not only caused all the buildings which had been destroyed (amongst which was the church of the Christians, and that which was called there the Antiphorus) to be rebuilt, but he ordered that means should be taken to prevent the recurrence of a similar catastrophe. He caused a new bed to be dug for the river the full length of the walls, and arranged it in the following manner:—Formerly, on the right side, there extended a very low plain, to the left a precipitous mountain, which confined the river to its course on that side, and caused the whole of the water to enter the town; for there was nothing to the right which could stop it. Having entirely levelled the mountain, and having formed a ditch, the length of the left bank of the river, to a greater depth than the river-bed, on the right he made a great embankment of hewn stone. In this manner the river maintained its usual body of water, and the town was not deprived of the advantages it derived from it. If it overflowed, a part only of the water entered the town, and the rest went into the canal designed by Justinian, and passed behind the Hippodrome. Thus subdued by human intelligence, and by the foresight of the emperor, the part of the river which entered the town flowed into a straight canal lined on each side by a bank of stones, which prevented it from overflowing its bed. The town did not lose any of its benefits, and all fear was dissipated.

"It also happened that the curtain and parapet (*τειχος καὶ προτείχισμα*) of the town of Edessa fell into ruins. The emperor had them both rebuilt much more solidly than before. A tower stood near one part of the walls, which was commanded by a hill. The ancient inhabitants had enclosed it in the walls of the city, thinking that the enemy could not then take possession of it; but this proceeding had, on the contrary, rendered the town more easy to be taken: this wall, in fact, was very low, and quite commanded, so that it could have been easily taken. Justinian had it destroyed, and caused another tower to be constructed on the summit of the mountain. This work was not commanded by the surrounding heights, and was joined to the enclosure by walls which followed the inclination of the mountain."

The text of Procopius is so conformable to the topography of the town, that it would appear to have been written on the spot.

We are able without trouble to find the situation of the mountain that was levelled, and the ancient situation of the river. For the subject which occupies us, it is sufficient that we take notice of the situation of the Scirtus.

It passes through the town; consequently its source is not in the interior of the town. Two openings were formed, — one for its entrance, the other for its exit. The new bed that was dug for it is in a plain, and is lower than the old bed.

We do not find near the banks of the river any vestige of the Hippodrome mentioned by Procopius,¹ but we know from that historian that the foundation of this edifice dates back to the age of Augustus, and that it was due to King Abgarus. This prince, prisoner to the Romans, obtained his liberty, and the emperor permitted him to ask for what he desired most: he asked Augustus to build a circus at Edessa. Having arrived in his capital, he replied to his subjects, who asked him what favour he had obtained from Rome for them: "I have gained a grief without loss, and a pleasure without profit." It is thus that he designated the nature and the condition under which he obtained the circus. This monument, according to the testimony of historians, lasted for 558 years. It must have been destroyed during the sieges that the town sustained during the Middle Ages.

To enter Edessa, we cross the Scirtus on a bridge with two arches. This little river runs from west to east, and afterwards joins another river. The walls of Edessa present a very imposing aspect; they are defended by a great many towers, which are near one another. This is a detail of fortification to which Justinian paid great attention; he had the wall of Constantine of Asia destroyed and rebuilt, because he thought the towers were too far one from the other.² In ancient times they did not attach so much importance to the nearness of towers. It is a known fact, that all the fortifications in which the towers are very near one another, do not date further back than the Byzantine age. The town is defended to this day only by this simple wall, fortified by these towers: it has no advanced works. The Byzantine fortifications are composed of several parts, which correspond to the *vallum*, *agger*, and *manium* of Roman fortifications. It is the *τείχος*, the wall of the curtain, on the face of which stand the towers: in front of this wall rises the wall of the parapet, the first defence of the curtain (*προτείχισμα*).³ This wall is distant from the curtain about a fourth of the total height; the space comprised between these two walls is the *περίβολος* (*peribolus*, the covered way). This term is also applied to the internal road of the *agger*, which runs by the side of the ditch (*τάφρος*). The *agger*, which is composed, as we know, of the earth from the moat, and is sustained by a wall, sometimes flanked by towers,—the *ἀντιτείχισμα* (wall of the avant rampart). There are towers (*πύργοι*) attached to both walls. The curtain is surmounted by a parapet: this is the part of the rampart which bears the name of the superior wall (*ἐπιτείχισμα*). On this wall are placed the battlements (*ἐπάλξεις*), which are sometimes united by a wall above, and form a series of barbicans (*θυρίδαι*), to shoot arrows from. The battlements are sometimes surmounted by small pyramids, at other times furnished with notches to rest the arrows upon. One cannot doubt but that the town of Edessa had been provided with a double rampart, for these two parts (*προτείχισμα καὶ περίβολος*) are especially mentioned by Procopius in the account of the siege of Edessa. It is the outside wall (*ἐκτὸς τείχους*) which sustains the *agger*, and consequently forms the covered way (*ὁ μέγας περίβολος*).

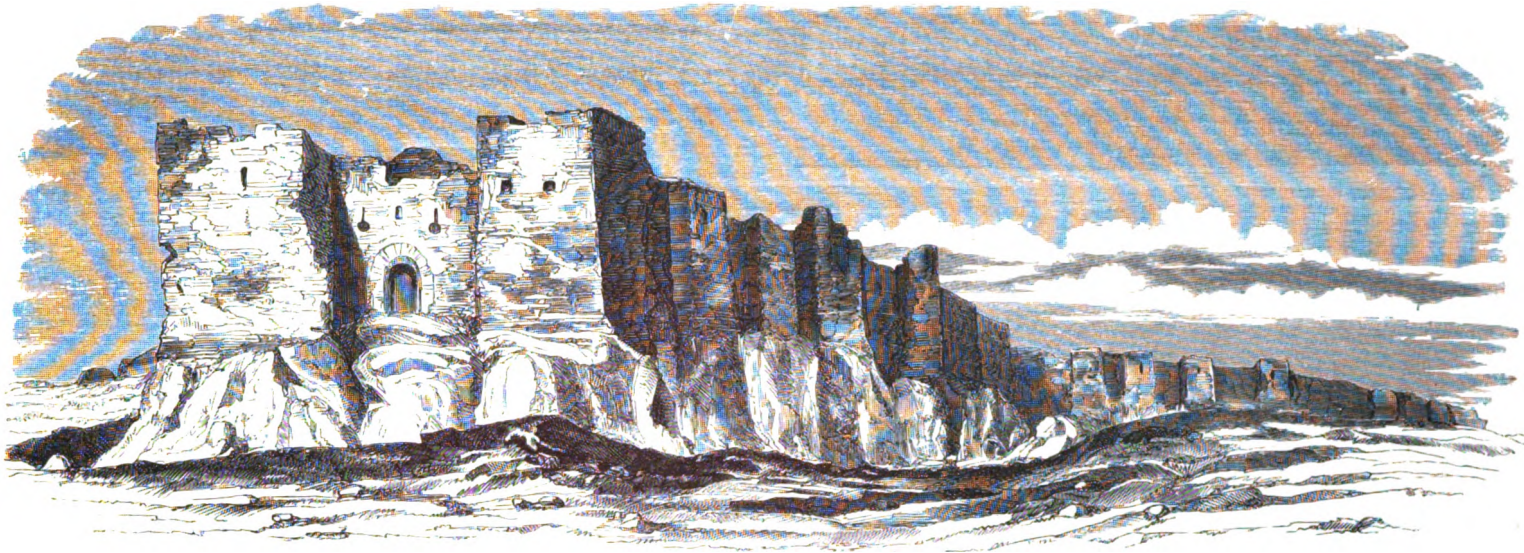
We can still perceive these three different details of the ancient fortifications. It is very likely that all the works of the peribolus were destroyed in the Middle Ages; their maintenance was too expensive. The town had three principal gates, which are mentioned by Procopius in the narrative of the siege of Edessa; but the positions can only be guessed at, as they have changed their names; above the principal door was engraved an extract from the letter, which is supposed to have been written to King Abgarus by Jesus Christ himself.⁴ The principal gate was, without doubt, at the place which the modern gateway now occupies,—Bab-el Kebir (Genghi Kapousi). This point was attacked and crossed by the Persians, but they were repulsed by the inhabitants. The gate Soïna should be found to the south-east, near to the hill of the ancient castle demolished by Justinian, in the quarter that they call Tripyrgia, or the Three Towers: — "Agareus remained to fight with his companions in the environs of the gate Soïna, in the quarter that is called Tripyrgia."

The third gate, called Barlaüs, was on the side of the plain to the east. It is there that the last attack was made by the army of Chosroës (*τοῦ Βαρλαοῦ καλουμέναις πύλαις*). There are now four gates to the town of Orfa; their names have not been changed since the time of Niebuhr.

¹ Procopius, *de Bello persico*, book I. ch. 12. ² Id., *ib.*, book II. ch. 6. ³ Id., *ib.*, book II. ch. 3. ⁴ Id., *ib.*, book II. 4, 12.

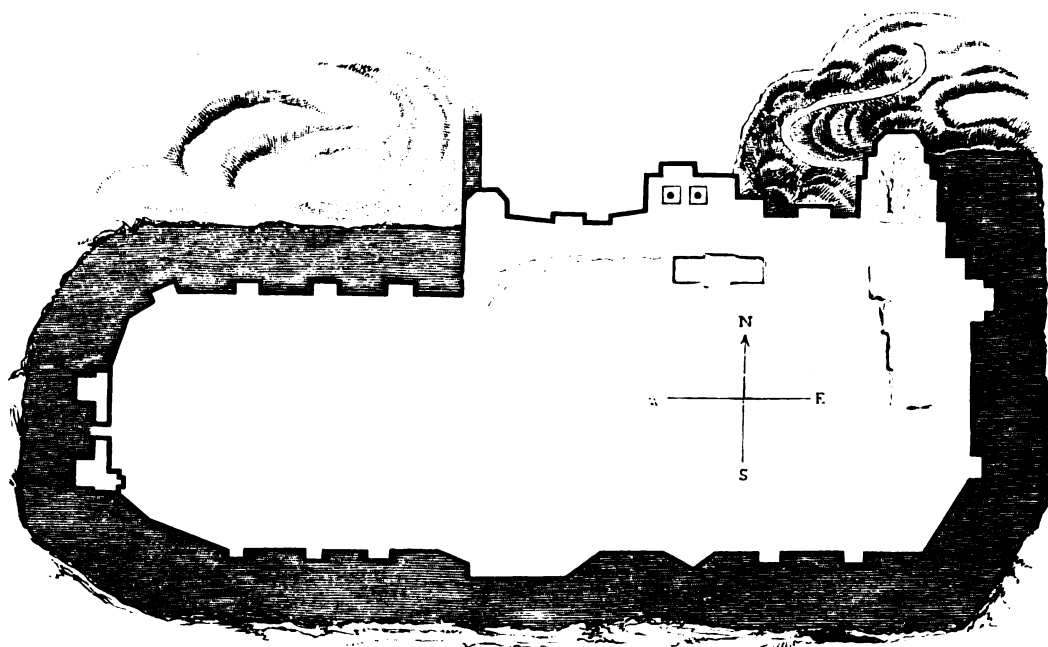
After the expedition of the Persians, which appears to have taken place in the year 505, Justinian rebuilt the walls of all the towns that had suffered. Edessa, Amida, Dara, and Batna, were newly fortified; Amida was exempted from taxes for seven years; Edessa was exempted from the payment of one-half of her charges. The emperor sent to the governor, Eulogius, two hundred and twenty pounds of gold for the purpose of repairing the walls.

The eye of the stranger entering Edessa is especially struck with the imposing aspect presented by the ancient castle, which stands on an eminence one hundred yards high, the



CASTLE OF EDESSA.

wall of which, scarcely breached by time, forms a most picturesque background. It is situated on the first plateau of the mountain, which defends the city from the burning noonday winds. We reached the foot of the walls by a road cut in the rock, and which is everywhere commanded by the fortress. It is the same castle that was constructed by Justinian after he had destroyed the ancient and useless fortifications of old Edessa. Its form is that of a parallelogram, of about 400 yards in length, by 200 yards in breadth. It is defended by several square and by two large semi-octagonal towers. The walls are not prolonged in a straight line, but form



PLAN OF THE CASTLE OF EDESSA.

several projections: these form keeps or prisons, which overlook the vast enclosure of the town. There were two gateways to the castle,—that leading to the town, which still exists, which communicates with the interior of the place, and that leading to the country, which was closed by a drawbridge. The latter is at the western extremity of the castle.

The interior of the enclosure was occupied by the barracks and the arsenals, which still

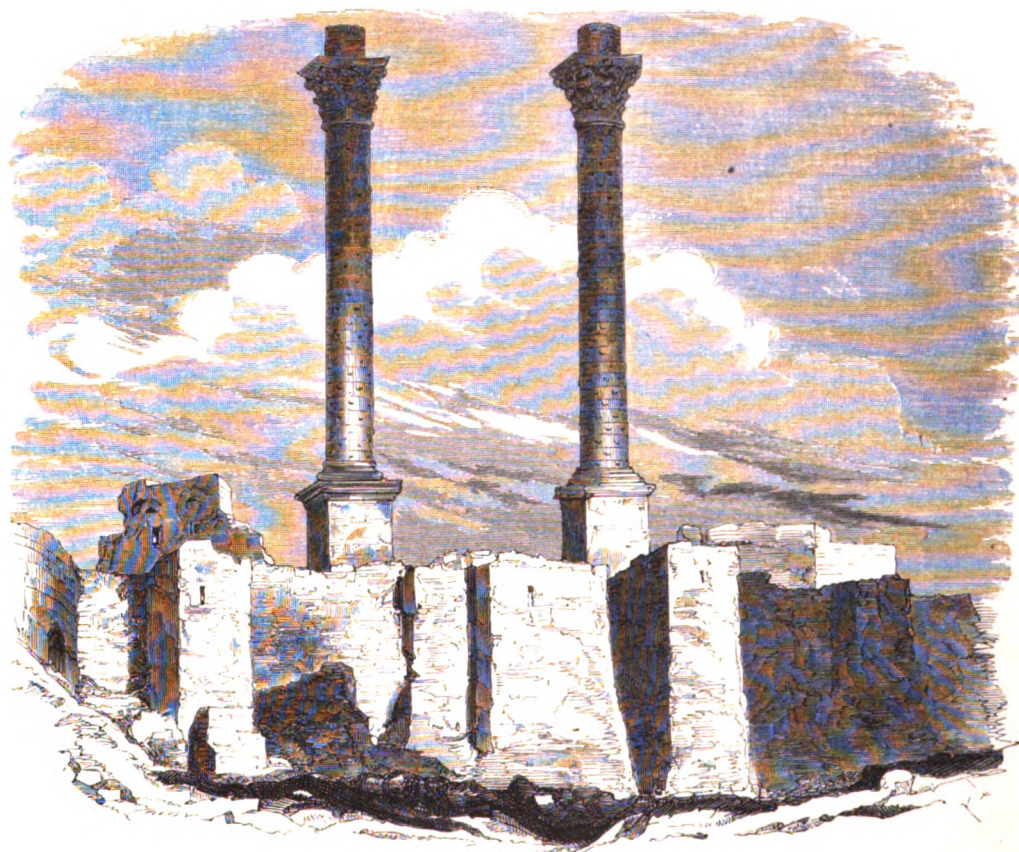
exist complete. The arcades of the great barrack have horseshoe arches, of the time of Justinian. The style of the architecture attracted the attention of Buckingham. He compared the buildings of the castle to churches that he had observed in the Hauran, and thought that certain ruins which he saw were those of a Christian church. Tavernier found the enclosure of this castle inhabited. He there saw a room belonging to the Janissaries, in which he observed some remains of mosaics.

The moat of this immense work is not the least remarkable part about it. Justinian had this part of the mountain levelled, in order to establish a fortress there. As all this mountain is of rock, the fosse had to be cut out of it.

This fosse, as seen in the accompanying Plan, included the three quarters of the circumference of the castle; the fourth part is connected with the town. It is about 33 yards in breadth by 22 yards deep. As the ancients had not the assistance of gunpowder, the labour of excavating it must have been enormous.

The Corinthian Columns.

One of the courtyards of the castle forms upon the side of the town a terrace, from which a view is obtained, not only of the whole of the city, but also of an immense extent of country. On this terrace were placed two columns, which still exist in a perfect state of preservation. They are of the Corinthian order, and are placed about eight yards apart. The diameter of each column is nearly two yards. Each column consists of twenty-one drums of solid stone. It is evident that this monument has never been finished, for all the drums have projections on them, which have been used for raising and adjusting them. These projections would have been cut away had the work been completed. These capitals are surmounted by blocks of stone, which show that they were intended to have some further decoration, probably the statues of Justinian and Theodora. It is known that this emperor usually associated his wife's name with his in all great enterprises: witness the mosaic of Ravenna; the inscription



CORINTHIAN COLUMNS.

of the triumphal arches of Tebessa; and many others, which commence by these words:—*“Dominis nostris Justiniano et Theodoræ.”* The pedestal to the left—that to the east—bears an inscription, which up to the present day has not served to throw light upon the origin of these monuments, for it is in unknown characters, supposed by some to be Syriac. It was composed of nine lines; but, from the effect of the decay of the stone, they are almost all incomplete.

The front of the other pedestal is smooth; perhaps it was intended that a Greek inscription should be engraved on it, when some subsequent events, perhaps the death of Justinian, caused the work to be suspended, and definitively abandoned. We need not be surprised to find a Syriac inscription in this place, since the population of Edessa was, from the most remote times, composed of an assemblage of different nations. From the time of Alexander the Great, the Syriac, Greek, and Arabic languages were spoken in Edessa; the first of these tongues was in use throughout Syria and Chaldæa. The purest Syriac dialect was spoken by the inhabitants of Edessa:—"Distinguitur lingua syriaca in tres dialectos; quarum elegantissima est Aramæa, quæ est lingua incolarum Edessæ, etc." The Chaldæans, almost alone, carried on all the commerce of Central Asia. The Arabs were the agents and the conductors of this great traffic in peaceful times. The Greeks, and later the Romans, were the consumers. No Arabic inscription has ever been found which could have been supposed to have been written by the hands of Greeks or Romans; but the Syriac and Chaldaic have been in use in more than one town having the title of a Roman colony.

These are the two columns which the inhabitants of the country call *Tact y Nemroud* (the Throne of Nimrod); but we must not attach any importance to this denomination, which is common to a great number of ancient localities in the middle of Asia; as, for example, of *Tact y Djemchid*, *Tact y Tigrane*, *Tact y Taous*, &c.

The walls which enclose the town on the west are all built with large blocks of ashlar; they follow the undulations of a hill, which is one of the buttresses of the mountain upon which the castle stands, and which ends in the plain, near the river-side. It is there that we see, facing us, one of the greatest works that Justinian executed for the embellishment of Edessa.

We know from Procopius, that at first the river Scirtus passed through the town by the means of a passage which had been formed for it between the walls, and that the inundations, of which it was the cause, induced Justinian to decide upon dividing the stream: this he did by diverting one-half of it by means of large embankments in such a manner that it ran into the plain, which was on a lower level than the town; the other half was allowed to run in its ancient bed through the town. But as might have been foreseen, the water, as it rushed with some force from the higher level, formed for itself a deep bed in the alluvial soil of the plain, forsaking the canal, which became by degrees blocked up, and eventually dry. The river Scirtus is now full to the brink. It is quite possible that the inhabitants, as stagnant water is most unwholesome in hot countries, took advantage of the deviation of the stream to block up the ancient channel.

The territory of Edessa is not watered by the Scirtus only. The source of the Rhoa, the fountain Callirhoë, which originally formed a large pool, though it is not so abundant as it was in ancient times, is still an ornament to the town.

THE TOMBS OF EDESSA.

SEEING that the present castle was built by Justinian, it is evident that until the 4th century all that part now occupied by it was a simple plateau; but this is only the first stage of the mountain. Within the distance of a quarter of a mile, rises a rocky crest pierced by an infinite number of grottos, galleries, and sepulchral chambers, the necropolis of the ancient inhabitants, but which appear to have been despoiled in the 4th century. These are the tombs of Edessa, where Sabinianus, who was general-in-chief of the army of Constantius sent against Sapor, disgracefully passed his time during the siege of Amida, while that town succumbed to heroic attacks. Let us hear what Ammianus Marcellinus, an eye-witness, says:—"In the midst of these preparations, Sabinianus, the chief so well chosen to conduct a bloody war, instead of making use of valuable time, as though he had made peace with the dead, tranquilly passed his time near the tombs of Edessa, and secretly amused himself by Pyrrhic dances to the sounds of musical instruments, not being able to assemble a company of comedians,—a sad occupation and a sad presage."

It was during this fatal inaction, that Sapor employed the seventy-three days of siege to reduce the town. When we read in Ammianus Marcellinus the details of this memorable siege—when we read of the victorious sorties of the besieged, we feel there is no doubt but that if Sabinianus had advanced, Amida would have been saved, and the army of the

Persians annihilated; but the general-in-chief remained prudently at sixty leagues' distance from the theatre of war. Notwithstanding the orders that he pleaded, it was scarcely the place for an army of reserve. The distance between Edessa and Amida is in truth forty-five hours of march. At the rate of four miles the hour, four days would be occupied in the march, at the rate of twelve hours a day.

It appears certain that it was in these sepulchral grottos that Sabinianus had established his quarters. The passage just quoted appeared to Valois to merit some explanation; he made it the subject of the following note:—"Sabinus igitur extra Edessam milites exercebat in campo quodam in quo cadavera humari solebant."

A great extent of ground is occupied by this necropolis, and most of the monuments bear the character of the earliest Greek times. The tombs vary as much in dimension as in character. Many of them are cut on the slope of a rock slightly scarped, and are only of the size of a common sarcophagus; but on ascending a little higher, we arrive at a necropolis composed of chambers and grottos much larger. Some are composed of chambers communicating one with the other, and hollowed to a considerable depth in the mountain. The fallen stones prevent one in most cases from going very far in. The doors are generally decorated with architectural ornaments. Olivier and Buckingham, who visited these grottos, compare them to the catacombs of Alexandria.

The resistance of Amida procured for the valiant army the thanks of Constantius, and monuments of the imperial gratitude were erected in the territory of Edessa. The emperor, after the taking of Amida, erected near Edessa military statues to those officers of the army who had distinguished themselves by their bravery. These are preserved to this day intact.¹ Ammianus Marcellinus, the historian of the siege of Amida, had himself escaped from the burning ruins of the town, and gained the shores of the Euphrates after running great risks.

By degrees, as the power of the Byzantine emperors became enfeebled in the east of Asiatic Greece, the Mussulman tribes returned to take possession of what they regarded as the inalienable patrimony of the Arab race. Mesopotamia, Charræ, Mosul, and Diarbekir, were subject to the Orthokides when the Crusaders arrived in this part of Asia. The Prince of Edessa, when dying, summoned Baldwin, who was already in possession of Tarsus and Malmistia, and resigned to him the government of Edessa. It was thus that this town passed into the hands of the Christians, and remained in their possession during fifty-four years.

The government of the counts of Edessa was always agitated by internal dissensions and by reiterated attacks of Mussulmans. In an expedition against Charræ, Baldwin, Count of Edessa, was made prisoner by the Mussulmans, and carried captive to Mosul, where he remained several years. He transferred his rights to the earldom to Jocelyn of Courtenay. It was thus that Edessa passed into the house of Courtenay.

In 1134 Jocelyn undertook a campaign against the Sultan of Iconium (Ala Eddyn); but in an attack on a castle near Aleppo, the count was buried in the ruins, and was transported dying to Edessa. But this event did not put an end to the war: the enemy was repulsed and driven beyond the Euphrates.

Jocelyn died soon afterwards, leaving, as his successor, his son Jocelyn II., who had not a more brilliant destiny than his father. Edessa was taken and sacked by Zenghiz, Sultan of Mosul, who retired, after he had exterminated a great part of the population. The Arabs were masters of the castle, when Jocelyn arrived to the succour of the city. The fortress of Justinian still resisted the attacks of the Christians, when the army of Nour-Eddyn arrived, bringing assistance to the Mussulmans. Not being in a state to resist, Jocelyn abandoned the town. Since that time Edessa has remained in the possession of the Mussulmans.

Under the Turkish domination, Edessa lost its Greek name, and its title of a Christian city at the same time. The Arabs gave it the name of Orfa. It submitted successively to the power of the Orthokides, of the Ata-begs, and finally fell into the possession of the Sultans of Constantinople.

It was taken by Mehemet Ali in 1833, and was occupied for six years by the Egyptians, though during this period European diplomacy made vain efforts to induce the Pacha of Egypt to abandon his new conquest. The battle of Nezib, which took place in July, 1839, was the last blow to the power of Mehemet Ali in Asia. Forced to abandon Syria and Mesopotamia, he gave up the town to the Sultan, who has had tranquil possession of it to this day.

¹ Ammianus Marcellinus, book vi.

TREBIZOND.

TREBIZOND.¹

WHEN the soldiers of Xenophon first perceived the sea from the heights of Mount Theches, they ran down to the shore, and were received as compatriots by the inhabitants of a large maritime town, called Trebizond, the name of which appears for the first time in history in Xenophon's *Anabasis*. It was then in a flourishing condition, in the 4th century before the Christian era. That portion of the Black Sea where the town was situated had been for many centuries before this epoch occupied by people from various parts of Central Asia. Amongst them were the Pelasgi, whose continual migration westward had peopled all the shores of the Mediterranean. The tribes that are known by the name of Trapezuntines had for their chief the legendary hero Trapezos, the son of Lycaon. They established themselves in Arcadia, a country essentially Pelasgic, and founded the town of Trapezus, on the borders of the Alphæus: the country took the name of Trapezuntia (Τραπεζούντια χώρα).

Another town of the same name was founded on the borders of the Black Sea; there was also in the range of the Caucasus another Trapezunte, which appears to have been that which gave its name to the rest.

The soldiers of Xenophon, upon their arrival at Trebizond, erected a colossal stone on Mount Theches, upon which they engraved an inscription in commemoration of their glorious expedition. The Trapezuntines afforded the Greeks the hospitality and opportunity for repose, of which they stood in need after their great fatigue. Xenophon rested thirty days at Trapezunte, during which time there were festivals held and sacrifices offered in honour of Jupiter and Hercules.

The Trapezuntines flourished under the rule of the kings of Pontus. After the fall of Mithridates, Pythodaris, wife of Palemon, was invested with the sovereignty. Her dominion extended as far as the river Thermodon.

When the victorious legions of Lucullus and Pompey occupied the ancient kingdom of Pontus, Trapezunte was treated as a free town, and signed a treaty of alliance with Rome. And it is a fact to be remarked, that, until the fall of the Byzantine empire, Trapezunte remained on good terms with the two capitals of the Roman world. It had commercial relations with all the interior of Asia Minor, and became the depôt for merchandise of Asia and the West.

Nero and Trajan conferred many favours on the town, and medals were struck in commemoration of the benefits bestowed by the latter emperor.

Hadrian constructed there a mole in order to afford a secure shelter from the storms that prevail on this coast. He also erected temples, porticos, and basilicas in the town. In the time of this emperor, the town was comprised within the limits of the quadrangular plateau upon which the castle is situated. The walls of the lower town are the work of the Byzantines.

From this time to the 13th century history does not mention the city of Trebizond, though there is no doubt but that it maintained its supremacy over the other towns of Pontus. Pomponius Mela calls it *urbs maxime illustris*; Strabo also mentions it in his list of the places on this coast.

¹ *Bibliography*; Tournefort, *Voyage dans le Levant*; Fallmerayer, *Geschichte des Kaiserthums von Trapezunt*, 4to, 1827; Carl Ritter, *die Erdkunde von Asien*, Band IX. 1858; *Histoire universelle*, 4to, vol. XIII. 1751; *Empire de Trébizonde*; Hamilton's *Researches in Asia Minor*, vol. I.; *Biographie universelle*, v. Comnène.

In the reign of Valerian, A.D. 257, Trapezunte suffered a reverse, from the effects of which it was a long time in recovering. The people of the Cimmerian Bosphorus then commenced their march towards it. The Goths disembarked in the neighbourhood of the town, which was not well defended, although its garrison had received a reinforcement of ten thousand men. The town was protected by a double wall (the *agger* and *mœnium* of the Romans). The Goths filled the fosse with a mass of fascines, and then took the place by escalade, the defenders fleeing by an opposite gate. At this time the population had been increased by families from all the small towns in the vicinity, who had taken refuge in the town. The Goths ravaged the place, burnt the principal buildings, made prisoners of those who had escaped massacre, and embarked with immense booty, leaving Trapezunte depopulated and in a state of ruin.

In the division of the empire made by Constantine, Trapezunte was classified amongst the places in the diocese of Pontus. It lost the privilege of being a free city, and in the time of Justinian it fell to the rank of a provincial town, belonging to the eparchy of Pontus; still Trapezunte continued to be the station of the first Pontic legion.¹ But the tribes of the Sauni and other barbarians who occupied the frontiers, began incursions, and Justinian erected numerous fortresses, of which Procopius has left us a description,² for the defence of the frontier. These castles formed a semicircle round Trapezunte, at the distance of two days' march. They became in later days the boundaries of the kingdom of Trebizond. All these castles had strong walls, and possessed churches and magazines, and were placed under the government of a Dux.

Justinian constructed several public works in Trapezunte; amongst which was an aqueduct dedicated to St. Eugenius. Procopius does not mention any church built by this emperor.

An inscription is still to be seen over the gate of the castle, which enumerates the titles of the emperor, and the works that he caused to be executed:—

ΕΝΟΝΟΜΑΤΙΤΟΥΔΕΣΠΟΤΟΥΗΜΩΝΙΗΣΟΥ
ΧΡΙΣΤΟΥΘΕΟΥΗΜΩΝΑΥΤΟΚΡΑΤΩΡ
ΚΑΙΣΑΡΦΛΙΟΥΣΤΙΝΙΑΝΟΣΑΛΑΜΑΝΙΚΟΣ
ΓΟΘΙΚΟΣΦΡΑΓΓΙΚΟΣΓΕΡΜΑΝΙΚΟΣΠΑΡ
ΘΙΚΟΣΑΛΛΑΝΙΚΟΣΟΥΑΝΔΑΛΙΚΟΣΑΦΡΙΚΟΣ
ΕΥΣΕΒΗΣΕΥΤΥΧΗΣΕΝΔΟΞΟΣΝΙΚΗΤΗΣ
ΤΡΟΠΕΟΥΧΟΣ³ΑΕΙΣΕΒΑΣΤΟΣΑΥΓΟΥΣΤΟΣ
ΑΝΕΝΩΣΕΝΦΙΛΟΤΙΜΙΑΤΑΔΗΜΟΣΙΑ
ΚΤΙΣΜΑΤΑΤΗΣΠΟΛΕΩΣΣΠΟΥΔΗΚΑΙ
ΕΠΙΜΕΛΙΑΟΥΡΑΝΙΟΥΤΟΥΘΕΟΦΙΛΕΣΤΑΤΟΥ
ΕΠΙΣΚΟΠΟΥΙΝΔΣΓΕΤΟΥΣΥΠΓ⁴

In the name of our Lord Jesus Christ, our God. The Emperor Cæsar Flavius Justinian, conqueror of the Alemans, the Goths, the Franks, the Germans, the Parthians, the Alani, the Vandals, the Africans, the pious, happy, illustrious, victorious, triumphant, ever pious Augustus, has through his munificence, renewed the public edifices of the town, by the care and under the superintendence of Ouranios, the bishop beloved by God, the third indiction of the year 483.

The year 483 of the era of Trebizond corresponds to the year of our Lord 545. Justinian was at that period fifty-two years old.

The text of this important inscription was published by Tournefort without a translation. It shows that it would be useless to expect to find in Trebizond any building of an earlier date than the time of Justinian. The walls of the fortifications have solely a Byzantine character. This total transformation of ancient Trapezunte is passed over in silence by Procopius, which is a proof that the historian of edifices of Justinian does not mention all those that were erected by that prince.⁵ Under Constantine Porphyrogenitus, Trapezunte became the chief place of the Theme of Chaldæa.

In the 8th century, a new enemy threatened the town of Trapezunte. The Arabs became

¹ *Notitia Dignitatis utriusque Imperii Orient.*, p. 233.

² Procopius, *de Edificiis*, book III. ch. 3.

³ This word is faulty; it ought to be written Τροπαιούχος.

⁴ See Boëckh, *Corpus*, vol. IV. part 40, pp. 297-298.

⁵ For instance, the church of St. Sophia at Thessalonica.

menacing, and the inhabitants of the neighbouring towns and villages were driven to take refuge within its walls. The power of the court of Constantinople became more and more feeble, and the dukes of Chaldæa began to declare themselves independent of the empire.

In the reign of the Emperor Romanus Diogenes, the Seljouks invaded the north of Anatolia, and sacked most of the large towns.

Trapezunte alone escaped a similar fate; owing its preservation to the solidity of its walls and its position; for it had the sea on one side and inaccessible mountains on the other. Theodore Gabras, then Prince of Trapezunte, marched at the head of his army, and dispersed the vanguard of the Arabs. But the invaders, though they retreated, left behind them tribes of nomad Turcomans, who established themselves in the desert steppes, and were the ancestors of the Yoorooks, who still inhabit the country.

In the year 1089, David, Prince of Georgia, ascended the throne. At that period, the Seljoukian hordes were in possession of the country as far as the coast. David repulsed them, and freed the vicinity of the capital from their presence. Trapezunte at that time became the capital of a duchy which was independent until the end of the 11th century.

FOUNDATION OF THE KINGDOM OF TREBIZOND.

TRAPEZUNTE, better known in the West by the name of Trebizond, was, nominally, a dependence of the Byzantine empire when the family of the Comneni mounted the throne. Manuel Comnenus, emperor of Constantinople, died A.D. 1181, leaving the crown to his son Alexis, who was then but thirteen years old. The empress-mother, Irene, held the reins of government, but she was, in truth, in the hands of the officers of the court. Discontent became general. Andronicus, the uncle of the young emperor, was leading a life of retirement at Œneum, on the shores of the Euxine, when he bethought himself of profiting by these intestine dissensions to take possession of the empire. He collected his partisans and landed at Constantinople. A revolution at once took place in the palace; the empress and her courtiers were strangled, and Andronicus was proclaimed joint emperor with the young Alexis, A.D. 1182. However, before a year had elapsed, Alexis suffered the same fate as his mother, and Andronicus became sole possessor of the throne. He endeavoured to stifle the memory of his crimes by judicious government, but was eventually dethroned by a revolution, similar to that which he himself had raised.

Isaac, the successor of Andronicus, continued the severe measures adopted by his predecessor against the legitimate heirs to the crown. He proscribed the whole family of the Comneni and their followers: amongst them, those whom he most dreaded were John Comnenus, the second son of Alexis, who was then with the army in Macedonia, and Manuel, who was then in prison.

The Princess Thamar, daughter of Andronicus, had two children, Alexis and David Comnenus, the sons of Manuel, who became, after the death of their father and their uncle, the natural heirs to the imperial dignity. In order to save them from the peril that threatened them, Thamar, having collected her partisans, and gathered together her valuables, fled with them into Colchis. Alexis Comnenus was at that time four years old. Fallmerayer, the historian of Trebizond, during his researches amongst manuscripts relating to the period, found no document relative to these events, which happened in the 13th century. Trebizond was at this time almost detached from the empire; so when Alexis had grown up, and had been acknowledged by his followers as emperor, he left Colchis, and established his new kingdom in that place. This occurred A.D. 1206. Gregory, the grandson of Queen Thamar, reigned in the Caucasus; Theodore Lascaris was emperor at Nicaea, and Baldwin of Flanders was master of Constantinople.¹ The kingdom of Alexis extended from Sinope to Phasus, but all the southern provinces were in the power of the Seljouks, against whom the new principality had to contend during the whole period of its existence, until at length it was annihilated by the victorious arms of Islam.

¹ Fallmerayer, *Op. cit.*, p. 48.

Sinope, the port and arsenal of the new kingdom, did not long remain in the power of the Comneni; the Seljoukian princes took possession of it A.D. 1223. In the year 611 of the Hegira, Sultan Az Eddin Kei Kaous took possession of the coast from the mouth of the Halys to the promontory Carambis, and the whole of this territory was for ever lost to the kingdom of Trebizond. Few events that happened during the reigns of the successors of Alexis I., up to the time of John Comnenus, A.D. 1280, have been recorded in history.

Ducange states that the kingdom of Trebizond lasted two hundred and fifty-eight years, during which it was governed by twelve princes; but he gives the names of only nine of them.

Andronicus I. formed an alliance with the Sultan of Iconium, for the purpose of re-conquering Colchis; but this province remained separate from the empire, which constantly diminished in size.

In the year 1253, Manuel I. despatched an embassy to the French monarch St. Louis, who was then at Sidon, asking his daughter in marriage.

In the year 1295 there arose a new subject of contention with the court of Constantinople: the Emperor John II. had joined the Church of Rome.

These various events had little influence upon the fine arts. The taste of the Byzantines for brilliant decoration prevailed, but the edifices erected at this period were not substantially built, and none of them remain in the present day: sieges and insurrections have swept them all away.

During the fourth year of the reign of Michael Comnenus, A.D. 1347, Trebizond suffered terribly from the scourge of a pestilence, which was so fatal, that not above one man in five survived: the neighbouring villages became deserted. At the same time an earthquake destroyed most of the public buildings. For a period of twelve years, Trebizond was overwhelmed with misfortunes; commerce by land with the interior was suspended, and that by sea would have ceased also, had not the emperor made a grant to the Genoese settlers of a tract of land upon the isthmus, where they could erect warehouses, and land their merchandise in security.

The reign of Alexis III., who ascended the throne in the year 1349, commenced under unfavourable auspices; the patricians had formed a league for opposing, at the same time, the democracy and the sovereign power: they were overjoyed at beholding the crown descend to a mere child, whose character exhibited extreme religious tendencies and a taste for pacific pursuits. Alexis was the son of Basil I., and of Irene of Byzantium. On the feast of Epiphany, the young emperor was conducted by his mother to be crowned in the church of St. Eugenius. Two years afterwards, he married the young Princess Theodora Cantacuzenus, of Constantinople.

The patricians (*archontes*) did not wish for the overthrow of the monarch, but they wished to govern him. The opposition of Irene, upon which they had not calculated, produced insurrection amongst the vassals, which spread from castle to castle, and produced general confusion and dismay. This state of things lasted till the year 1356, and the Mussulmans profited by it to make incursions into the territory of Trebizond. The feeble monarch had thus to resist the attacks of enemies from within and from without. Guided by his court, he decided upon a campaign against the Turks. At first he gained some advantages, but was finally defeated by a corps of Turcomans, losing four hundred men and many horses, and only escaped falling into the hands of the enemy by a precipitous flight. The Duke of Chaldæa, who commanded under the emperor, was made prisoner, and the Turcomans, taking advantage of their victory, advanced to the coast, and took possession of Limnia.

Like most of the princes of the house of the Comneni, Alexis liberally encouraged the fine arts. He embellished the town of Trebizond, and, animated by religious zeal, built churches, and founded monasteries in the town and its environs. Artists were summoned from Constantinople to decorate his palaces with paintings and mosaics. He caused also to be built at Mount Athos, the convent and cloister of St. Dionysius, in which was painted his portrait, crowned with the imperial diadem. The convent stands upon a height overlooking the sea. In it is preserved the *Chrysobullos*, written in Greek, enumerating the various donations made by the emperor to the monastery.

The latter part of the reign of Alexis was disturbed by the incursions of Turcomans and Tartars, who encamped within forty miles of Trebizond. The alliances which the emperor formed with some of the emirs checked the victorious Mussulmans on their march; but the mountain tribes still refused to pay tribute, and pillaged the caravans. In the year 1382 Alexis undertook a campaign against the Tzanes, who originally paid tribute to the Comneni. Alexis III. died A.D. 1389, leaving the throne to his son Manuel III., who was born in 1364, and had married

Eudoxia, a daughter of David, King of Georgia, by whom he had a son, Basil, who succeeded his father on the throne.

The reigns of the successors of Alexis were not distinguished by any notable event. The hordes of Timour, who made their appearance in Anatolia about the year 1387, had taken and sacked Erzeroum, and marched to the west: they had also defeated Kara Youssuf, the chief of the Turcoman tribe of the Black Sheep. Notwithstanding these circumstances, Trebizond flourished as a place of commerce, on account of its proximity to the sea, and was tolerably free from enemies, on account of the great influence the Genoese had acquired in the Levant.

The reign of the Emperor John II., called Kalo-John, was the last time of prosperity the empire of Trebizond (which was declining to its fall) enjoyed. That prince had a daughter, Despina Khatoum, or Catherine, by name, whose beauty was celebrated throughout the East. Her hand was sought by many of the emirs, amongst whom the most renowned was Uzan Hassan, King of Persia. That prince sent an ambassador to Kalo-John, asking the hand of his daughter, and promising to place his army and treasures at the disposal of his father-in-law, for the defence of Trebizond against the Mussulmans. The marriage was celebrated, and the beautiful Catherine became a Mussulman princess. Her fame, which extended even to Italy, through the Genoese merchants, was the source of inspiration to poets, by whom she was celebrated, under the title of the Princess of Trebizond.

After the death of Kalo-John, in the year 1458, the crown descended to his son, Alexis V.; but David, brother of the deceased, taking as a pretext the precarious state in which the kingdom would be if governed by an infant of four years old, seized the reins of government, but did not succeed in saving the empire.

David Comnenus was the brother of Kalo-John: historians accuse him of having caused the death of his nephew, the young Alexis, whose right to the throne was incontestable. He had for his first wife Maria Theodora, of the house of the Theodores, princes of the Crimea; his second wife was Irene, daughter of Matthew Cantacuzenus, and granddaughter of John VI., Emperor of Constantinople: by this wife he had seven children.

At this period the Turks had been masters of Constantinople for five years; all Anatolia was in their power, and Mahomet II. was not desirous of leaving this little Christian kingdom on the Black Sea quite independent. The reign of David, therefore, commenced under sinister auspices. He despatched envoys to demand help at the hands of all Christian princes, and at the same time addressed himself to the King of Persia, Uzan Hassan, who was his nephew by marriage, and who had promised him succour. Mahomet II., hearing of this promise, threatened the Persian monarch, and thus put an end to the alliance. The Christian princes turned a deaf ear to the entreaties of David, who was then left to combat alone the colossal power of the Osmanlis.

In the spring of 1461 Mahomet II. determined upon seizing Trebizond, and assembled a numerous army in the plain of Broussa, and a fleet of a hundred ships in the ports of the Propontis, for this purpose. The sultan himself went to the camp to hasten the preparations, though no one at the time knew against whom the expedition was to be directed. The news of it spread to the Crimea and the Archipelago. David suspected the truth, and set to work to place his kingdom in a state of defence. To those who asked the sultan what his intentions were, he responded: "If a hair of my beard knew my thoughts, I would pluck it out and throw it into the fire."

Tidings of the expedition having reached the heart of Asia Minor, the troops at Sivas and Tocat, which had become Mussulman towns, intercepted all the succour that could have come from the East. Meanwhile, the sultan had information from Trebizond. Mahmoud, one of his generals, demanded an interview with the *protovestarius*, and described the power of his master in such glowing terms, that David, being alarmed, consented to deliver up his states, on condition that the sultan would marry his eldest daughter, Anne Comnenus.

Historians look upon the treaty that followed as the result of the treason of the *protovestarius*, George, and, according to Marini, *Il Turco acquistò l'imperio di Trabisonda più con frode che coll' arme.*¹

The Ottoman army made its entrance into Trebizond in the summer of the year 1462. The lower part of the town, near the Genoese depôts, had suffered from the attack of the fleet,

¹ Fallmerayer, *Op. cit.*, p. 279.

but the town remained intact. The citadel and the palace were occupied by the chiefs of the army.

As soon as Mahomet had Prince David and his family in his power, he forgot all his promises. The prince was transported to Constantinople, and shortly after imprisoned at Adrianople. George, his youngest son, was taken from his family, and made a Mussulman. But the ferocious hatred of Mahomet could only be satisfied by the extermination of the unhappy family. David was accused of carrying on a correspondence with the Christian princes. Despina Khatoum had, on her part, written a letter, promising him deliverance: this was fatal to David, who was offered the alternative of the turban or death. The Christian prince refused to become a Mahometan: some of his children also refused, and they were all led to the stake, and put to death before the eyes of the Empress Irene. Fallmerayer gives the date of his execution, A.D. 1466; other historians give it as A.D. 1462: the former is the more probable.

All the children of David did not suffer; one was saved, who was the ancestor of the Comneni of the Morea. Mahomet II. married the Princess Anne, and made her a Mahometan.

Thus ended, without resistance, this empire, which had lasted two hundred and fifty-eight years, under twenty princes, who succeeded one another in the following manner:—

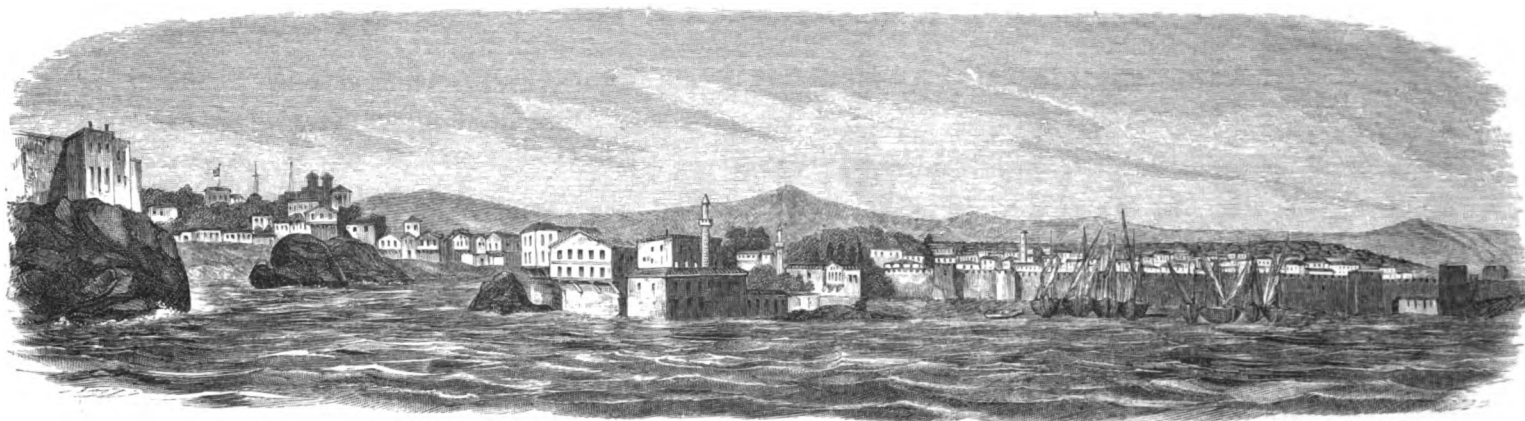
	A.D.		A.D.
Alexis Comnenus	1204	Basil	1332
Andronicus I.	1222	Irene	1340
John I.	1235	Anna	1341
Manuel I.	1238	John III.	1344
Andronicus II.	1263	Michael	1350
George	1268	Alexis III.	1364
John II.	1280	Manuel III.	1390
Alexis II.	1298	Alexis IV.	1412
Andronicus III.	1330	John IV.	1447
Manuel II.	1332	David	1458

After the occupation of the town, the inhabitants, being Christians, were in the most deplorable state; all their goods were confiscated, and they were forbidden to reside any longer within the walls of the town; and this order is still observed, after a lapse of four centuries. They built houses on the east suburb, now more extensive than the town itself. A third of the inhabitants were carried to Constantinople; the women were distributed amongst the harems of the Turkish officers, and eight hundred of the young men were formed into a body-guard for the sultan; others were sent to the army as baggage-keepers, and some to the galleys: the Pasha of Gallipoli was named governor of Trebizond. Thus were the inhabitants of a town that had capitulated treated by the Turks.

TREBIZOND.

THE BYZANTINE AND THE MODERN TOWN.

AT the commencement of the 13th century, when Alexis I. laid the first foundations of the empire of Trebizond, the town differed but little from what it had been in the earliest times. The walls did not extend beyond the quadrilateral platform which reaches half-way up the hill. The ground comprises, between this platform and the shore, the port, where the sailors of those times used to draw their boats to shore, a custom which is still general among the crews of coasting ships to this day.



VIEW OF MODERN TREBIZOND.

Alexis had the line of walls constructed so that it descended to the shore, and thus doubled the extent of the town. The whole of the town was commanded by the ancient Greek acropolis, so that the first form of the town very little resembled that of a table, *trapeza*; it is clear, as we have said, that this etymology is but a play of words, invented by the Greeks. The names of the other towns of Trapezunte and of Trapezuntia had quite another origin. The moats cut in a rock and reveted with thick masonry are, without doubt, of the time of Justinian; but most of the edifices built by this prince were already destroyed, and the materials of which they were constructed had been employed to build the sea wall, in which we find a quantity of Byzantine fragments. The inferior region of the town was destined for citizens and for the merchants of the country; the patricians inhabited the superior quarter, where Alexis had his palace erected, and the principal edifices, churches, and tribunals.

The foreign merchants occupied the eastern suburb, and the principal commercial houses are still established there; in later times, when the Genoese had obtained from the princes of Trebizond a concession of ground, they established themselves upon a promontory of volcanic rocks, on which had been built the palace of Guzel Serai.

On the west side the walls stretched almost in a straight line, running north and south, and joined the upper acropolis. The walls throughout their extent are defended by round and square towers, built with large blocks of stone, amongst which are to be seen many ancient fragments. The suburb on the west is, in the present day, almost uninhabited, and is occupied by gardens. Formerly several monasteries stood there, and at the extremity of the hill that adjoins the sea, stands the royal church of St. Sophia, built by Alexis Comnenus III.

To the traveller who arrives by sea, the town of Trebizond exhibits a splendid panorama. The sky-line of the mountain in the background is remarkably beautiful, and the enclosure of the town, covered with houses with red tiled roofs, gives it the aspect of an European city. Large gardens, cypresses, and plantains decorate the scene, and the minarets of the mosques stand out against the dark background of trees. The houses are half-concealed by the verdure; the streets are planted with alleys of various sorts of trees; the bazaars are still filled with merchandise from all parts of Asia; near them is the Christian quarter, in which are the

residences of the European consuls. The vessels are moored in the small harbour near the Guzel Serai. A few large stones forming a jetty are the sole remains of the mole of Hadrian. The beach is bounded by a range of low hills, ascended by zigzag paths. From the plateau on their summit a magnificent prospect is visible. To the north is the Black Sea; to the east are the mountains of Lazistan and Colchis; and on the adjoining plain are the ancient walls of the town, appearing here and there between the orange groves.

Trebizond was situated at the confines of the Greek world; beyond it commenced the district of barbarous tribes, which had no communication with civilized countries, except through it. For thirty centuries it has been to the Asiatic nations beyond, the representative of commerce and civilization. In the present day we find in its bazaars silks from the mountains of Aderbaijan; woollen stuffs embroidered with gold from the borders of the Euphrates; goat-skins from Angora; honey, wax, morocco, and leather from Amasia and Tocat. Europe is represented in them by calicoes and cutlery from England and France.

The town, being built on ground sloping to the sea, is often damaged now, as it was in former times, by torrents from the mountains, which, in rainy seasons, convert the streets into rivulets. Two natural valleys receive the surplus water. They are crossed by bridges of single arches.

The inner castle (Juch Kaleh), which is built upon the plateau, is commanded by the upper acropolis, which also commands the approach from the sea. The imperial palace, which occupied the greater part of the esplanade, included, in addition to the royal apartments, guest-chambers, and rooms for the royal treasure and for the archives. It was surrounded by wide and deep ditches, and the entrance to it was defended by iron gates. A magnificent staircase led to the Golden Palace of the Comneni, which was surrounded by galleries and balconies, so that the inmates could enjoy the fresh air and the magnificent prospect of the sea and mountains.

The floor of the great hall was paved with white marble, the vaulted roofs glittered with gold and arabesques. Upon the walls of the great hall were painted the portraits of the Comneni, ranged according to their hereditary rank, and short inscriptions related their illustrious deeds.

Above this hall was the chamber of council, where the affairs of government were despatched, and where audience was given to ambassadors. The roof of this splendid building rose in the form of a pyramid, supported by four columns, each of a single piece of marble.¹

The banqueting-hall, otherwise called the *Triclinium*, adjoined the council chamber; beyond was the library. Panaretos, a Greek, who wrote the *Chronicles of the Palace*, speaks at length about this library. It fell into the hands of the Turks A.D. 1462, and appears to have been long neglected; finally it seems to have been transferred to the Seraglio at Constantinople.² We may add that recent researches made in that library have led to no satisfactory results on that subject.

From the arrangement of the Palace of the Comneni, it evidently resembled the Palace of Mangana at Constantinople. The usages of the two courts were the same, and the officers bore the same titles.

As we have before stated, Trebizond suffered from the plague; once in the year 1347, and again from a more terrible visitation of it in the year 1382. It also suffered from another scourge common in Eastern towns, which are chiefly built of wood; viz., fire. In the year 1341 the town was almost entirely reduced to ashes, during an insurrection in the time of Irene; the lower town, all the suburbs, and the lower acropolis (the ancient Trapezunte), were completely destroyed. The Imperial Palace, which was protected by thick walls, escaped the disaster. Several monasteries and other public buildings were uninjured, for the same reason. Amongst others the monastery of the Virgin with the Golden Head, and the adjoining church, which we shall mention presently. The houses were, however, soon rebuilt, and the town resumed its wonted prosperity.

The religious establishments of Trebizond were numerous and remarkable. Near the

¹ Bessarion, Venetian manuscript, folio 162, apud Fallmerayer, *Op. cit.* Cardinal Bessarion was born at Trebizond, A.D. 1395, and died in 1472. He has left, besides other manuscripts, a book having the title of *περὶ Τραπεζούντης*, containing valuable information about his native town. He was sent on several embassies, and he formed a fine library, which

he left by will to the Senate of Venice. For many centuries the precious collection was kept secret and the manuscripts not allowed to be seen; at present there is greater liberality in this respect.

² Carl Ritter, *Klein-Asien*, vol. ix. p. 868.

Cathedral of St. Philip there was a magnificent monastery; near it were the churches of Manganon, St. Eugenius, and Chrysokephalos. In the suburb of Acanthus were the church and cloister of St. Mary, where was the tomb of Alexis IV.

The town is surrounded with well-wooded valleys, watered by fountains and numerous brooks. The gardens produce an abundance of all sorts of fruit: vines, olives, oranges, are plentiful in this temperate climate; for these reasons, those writers who have described it, from mediæval times until the present day, have dwelt upon the charms of the spot, and have given it the name of an earthly paradise. The renown of Trebizond was made known in the West by the Crusaders, and by the Genoese and Venetian merchants. The beauty of its women, who had a mixture of Circassian and Greek blood in their veins, was an inexhaustible theme for the troubadours. The princes of the East, the emirs of Persia, and the khans of the Caucasus, sought the princesses of Trebizond in marriage. Eudoxia, the daughter of Alexis IV., although the widow of a Turcoman chief, made such an impression on the Emperor John Palæologus, that he took her to wife, although she was intended for his son Manuel.

The mildness of the climate and the facility of obtaining the means of subsistence were particularly favourable for the monastic life, which had always been in favour amongst the Greek Christians. All the valleys in the neighbourhood contained the cells of cœnobites. In the interior of the country were to be seen vast monasteries, for the most part royal foundations. One of the largest of these was that of St. John, distant a day's march from the town. A convent for women was also founded in a shady valley in the neighbourhood of Trebizond. These two establishments still exist.

Those travellers who have visited Trebizond — Tournefort, Hamilton, and especially Fallmerayer — one and all deplore the ruinous state in which they found its ancient edifices, which are almost all in the possession of the Turks. The most important ruins are comprehended within the walls of the upper castle — on the central plateau called Orta Hissar, the quadrilateral plot of ground on which stood the primitive town. From the extreme point two lines of wall, defended by ditches cut in the rock, descend towards the sea. The line of wall on the north side, which runs parallel to the sea, is separated from it by a narrow strip of sandy beach, upon which the sailors beach their vessels. The angle adjoining the hill being most exposed to attacks from without, had a wall thicker and higher than the others: this still remains quite perfect. The imperial palace was apparently built upon the site of the ancient acropolis, of the time of Xenophon and Justinian. Its precinct was defended by fosses, and was supplied with numerous excellent springs.

The lower wall, which borders the sea, was built by Alexis II., according to an inscription copied by Tournefort, mentioning the name of the Emperor, his mother Irene, and his wife Theodora.

The general aspect of the town is that of three fortified divisions, rising one above the other. The valley on the east side bears the name of *Kouzoun Deresi* (the Valley of the Crow); that on the west is called *Tchgeleboz*.

In the southern quarter, which is the narrowest, at the top of the town, is the gate of *Koule Kapousi* (the gate of the Tower). This quarter is called *Yokari Hissar* (the High Castle). There are two mosques and some Turkish houses in it. On the north, descending to the sea, is the gate of *Yeni Djami Kapousi* (the gate of the New Mosque); this leads into the quarter of Orta Hissar. The east gate, which leads to the great suburb, is called *Tabak-hane Kapousi* (the Tanners' Gate), because the tanners have their establishments in the neighbouring valley of *Kouzoun Deresi*, watered by a rapid stream. This gate communicates with the suburb by means of a bridge.

Next comes the *Zendan Kapousi*, or gate of the Prison; so called from an adjoining gaol. Near it stands the old church of the Virgin with the Golden Head, which was converted into a mosque by Mahomet II. Baths for men and women (*Tchifte Hammam*) appear to have been established in an old church in the neighbourhood. Not far from this spot is the palace, called Eski Serai, remarkable only for its size.

In the lower town (*Aschaghy Hissar*) there are to be found no traces of Byzantine buildings; there are a few mosques in it, the minarets of which are visible above the roofs of the houses.

The Sea-gate (*Moloz Kapousi*) leads to the landing-place. On the sea-shore is the palace of a pasha, with a mosque and minaret.

Another mosque, called *Imaret Djamisi*, is situated in the west side; it comprehends a medrece, or school, and a kitchen for the poor. Beneath its dome are deposited the remains of the mother of Selim I. The eastern suburb is now the active commercial quarter. The houses here are generally surrounded by gardens, and the street of the Bazaars is planted with trees. Here are situated the houses of the consuls, the quarantine establishment, and the Custom-house. Upon a rocky eminence near the landing-place are the ruins of the extensive palace, called the *Guzel Serai*. The inhabitants state that this building was erected in 1740, by Achmet Oglou Pasha, in the reign of Mahmoud I. Through an intrigue, common at that period, the enemies of the pasha denounced the erection of this edifice to the Porte, as an attempt at independence: a Capidji bashi, or executioner, was immediately despatched to put the rebel pasha to death, and to burn his palace. Since that time it has never been repaired. The palace also suffered during the bombardment of Trebizond by the Russian fleet in 1807. Vessels are generally moored at the foot of the rock on the east side. The landing-place here bears the name of *Maloz Iskelesi*. Near it may be seen, under the water, large blocks of stone, which appear to be the remains of the Mole of Hadrian.

An edifice with two domes, seen from this point in the distance, is the Armenian church, which the inhabitants say is the tomb of Prince David. History, however, does not state that his remains were transported to Trebizond.

The population of this ancient capital is now composed of the inhabitants of various countries, who follow different pursuits. The rich Turks chiefly hold official appointments; the Armenians are for the most part bankers and merchants. Most of the branches of industry are in the hands of the Greeks. The Lazes and natives of the country are sailors and fishermen.

THE BYZANTINE BUILDINGS OF TREBIZOND.

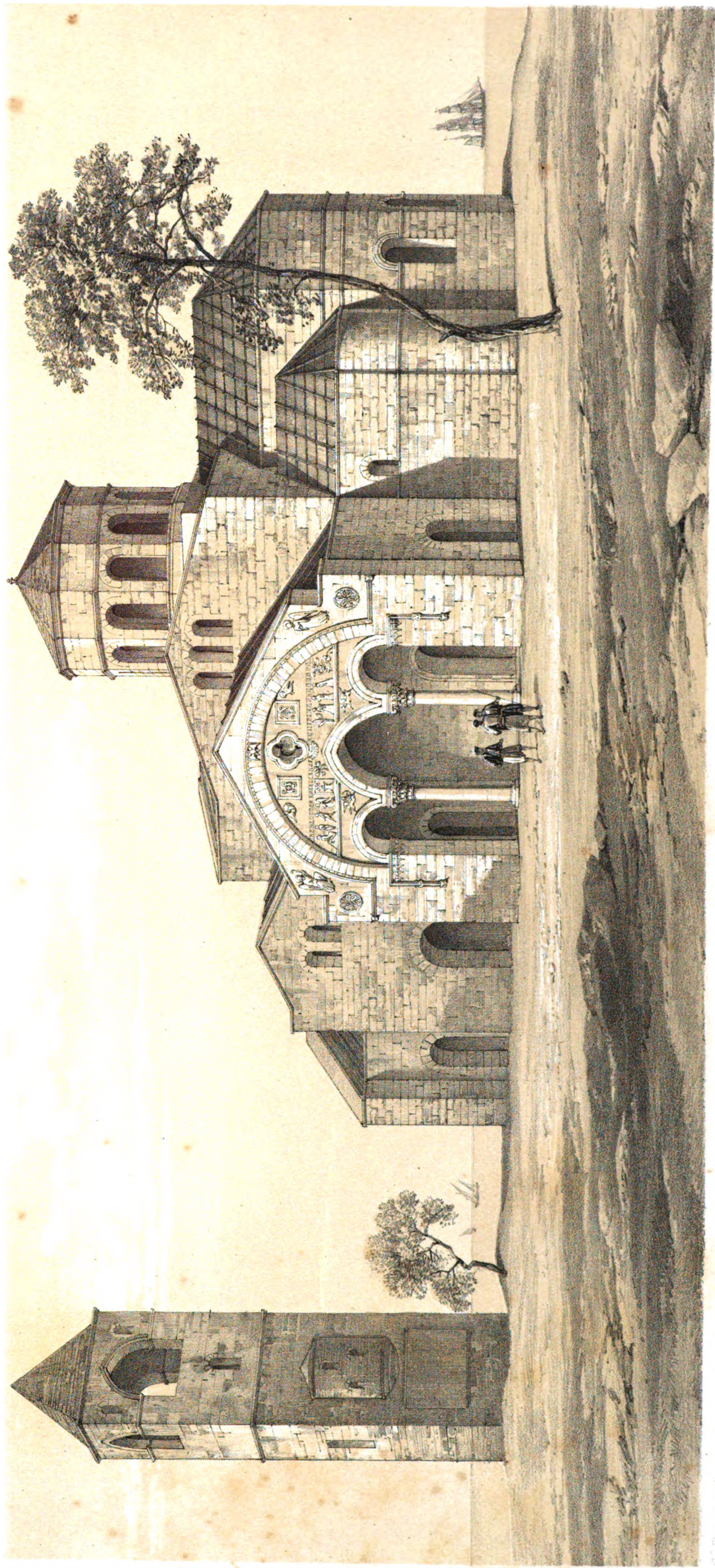
WHEN the Turks had taken possession of the town, most of the public buildings not devoted to ecclesiastical purposes were distributed amongst the principal chiefs. The imperial palace became the residence of the governor; but in consequence of successive alterations and additions, there is little of the original work to be seen in the present day. The churches which had been dedicated to the Mahometan worship, have, on the contrary, been carefully preserved, and are now in a satisfactory state of repair. Those churches were for the most part erected by the Emperor Alexis III. (whose religious zeal led him to build many churches and monasteries in his capital and its vicinity), and are therefore works of the middle of the 14th century. They are interesting, as exhibiting the transformation that ecclesiastical architecture had undergone since the time of Justinian. The principal divisions of the ancient church are maintained in their integrity; the ritual itself had not been altered: we find the *narthex* and *exo-narthex*; but the nave is longer, and the whole plan resembles that of the Latin church. The central dome still remains the distinguishing characteristic.

THE CHURCH OF THE GOLDEN-HEADED VIRGIN

(ΠΑΝΑΓΙΑ ΧΡΥΣΟΚΕΦΑΛΟΣ).

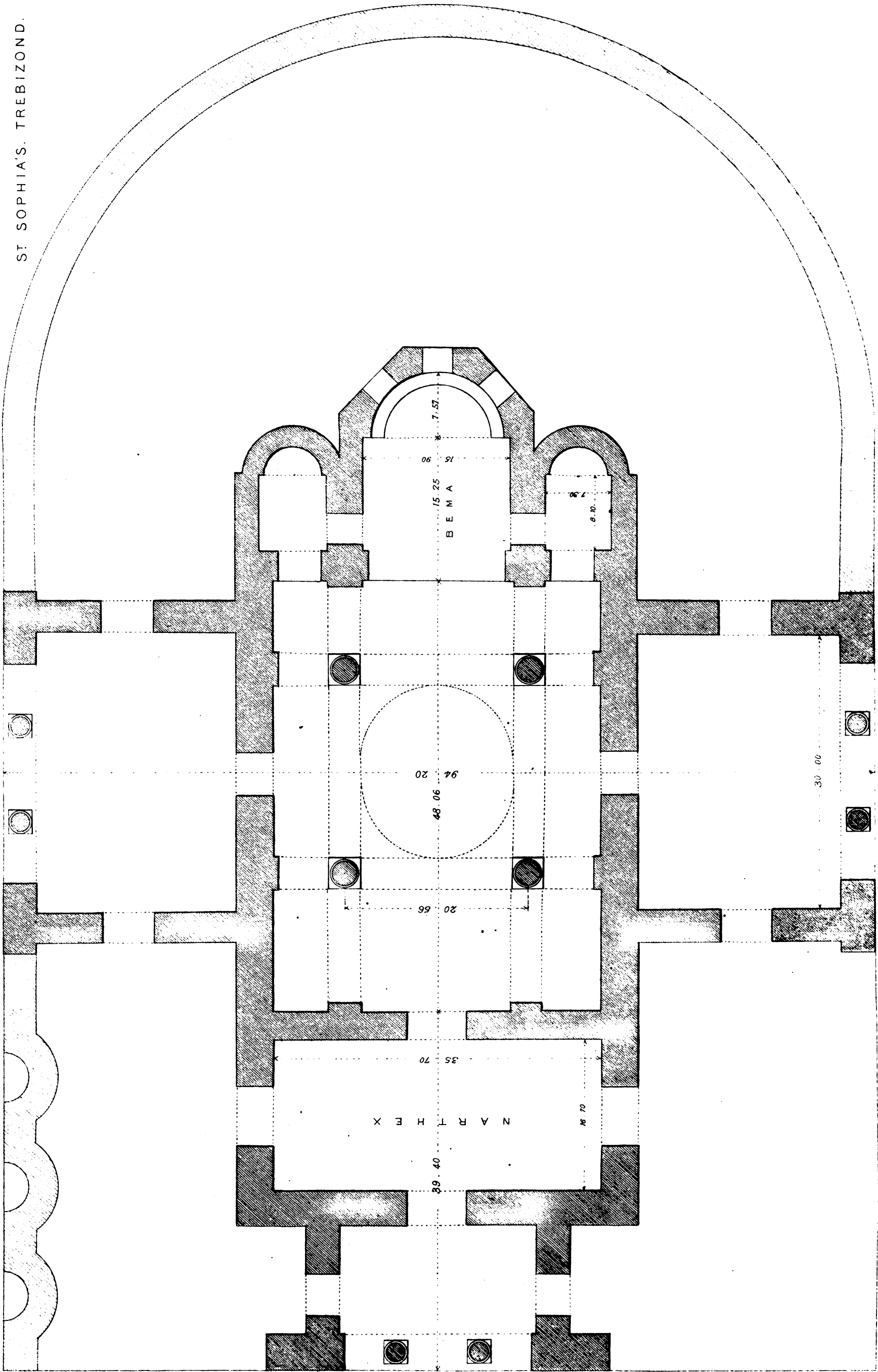
THE singular name of this church is derived, no doubt, from a representation of the Virgin with golden ornaments on her head. We know that the Byzantines never admitted figures sculptured in the round into their churches; but their altars are ornamented with pictures of the Virgin, the face only of which is painted; the drapery being represented by plates of gold or silver, embossed with *repoussée* work.

We see in the plan of the church certain principles of the school of Constantinople,



THE VIEW OF ST. SOPHIA'S, TREBIZOND.

ST SOPHIA'S. TREBIZOND.

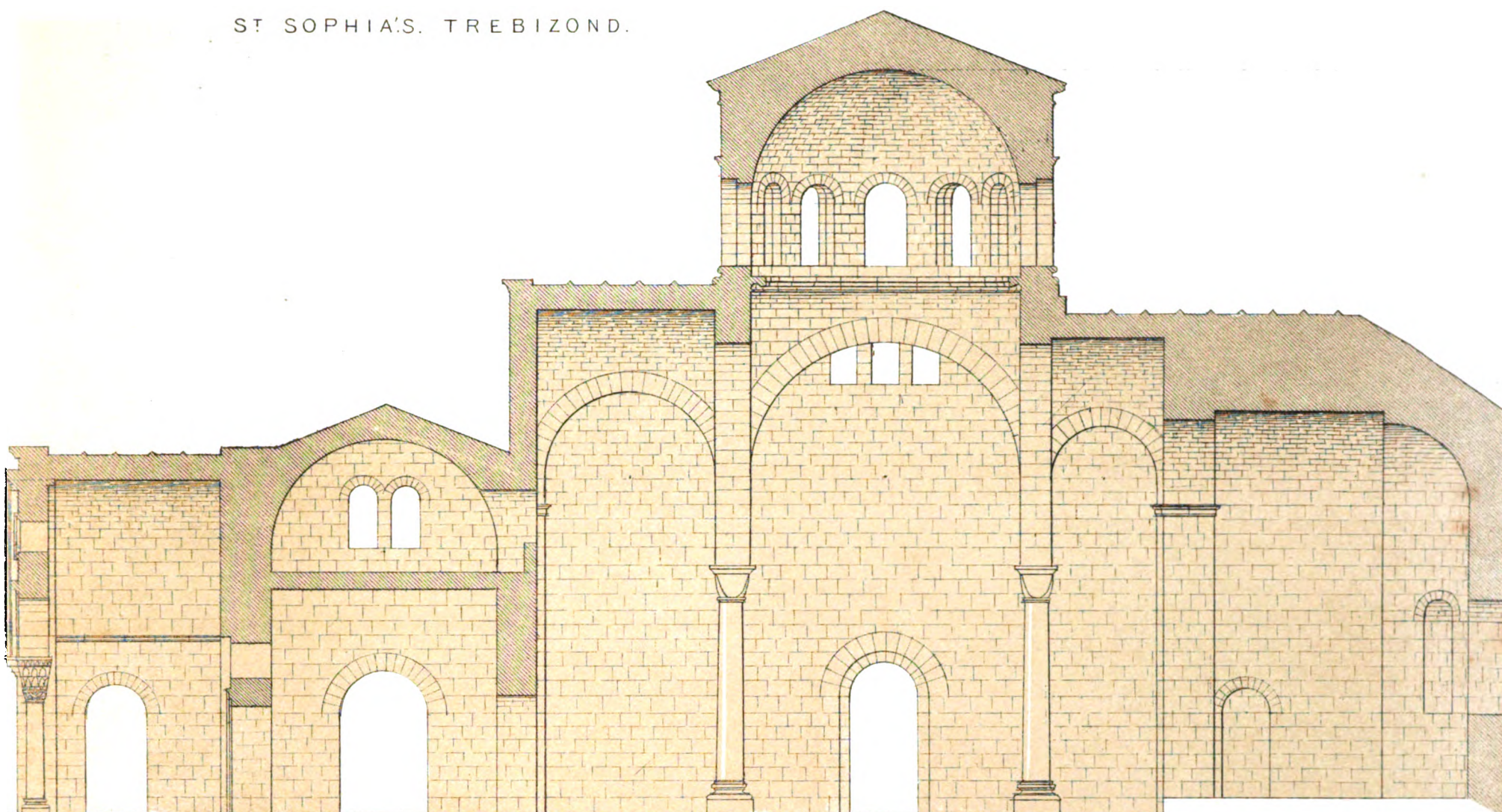


GROUND PLAN.

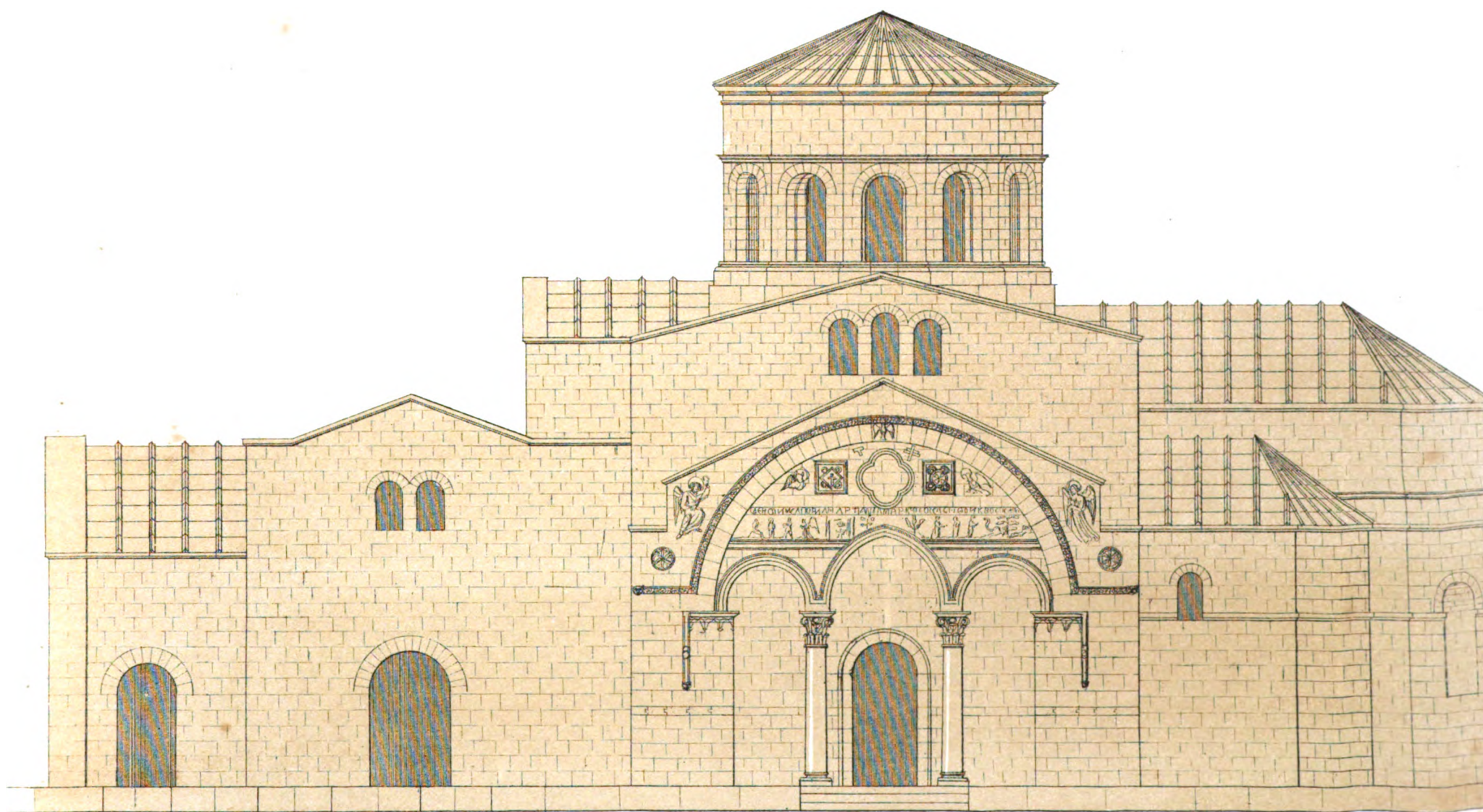
Scale 1" = 30' 00"

E. F. P. N. S. S. S.

ST SOPHIA'S. TREBIZOND.



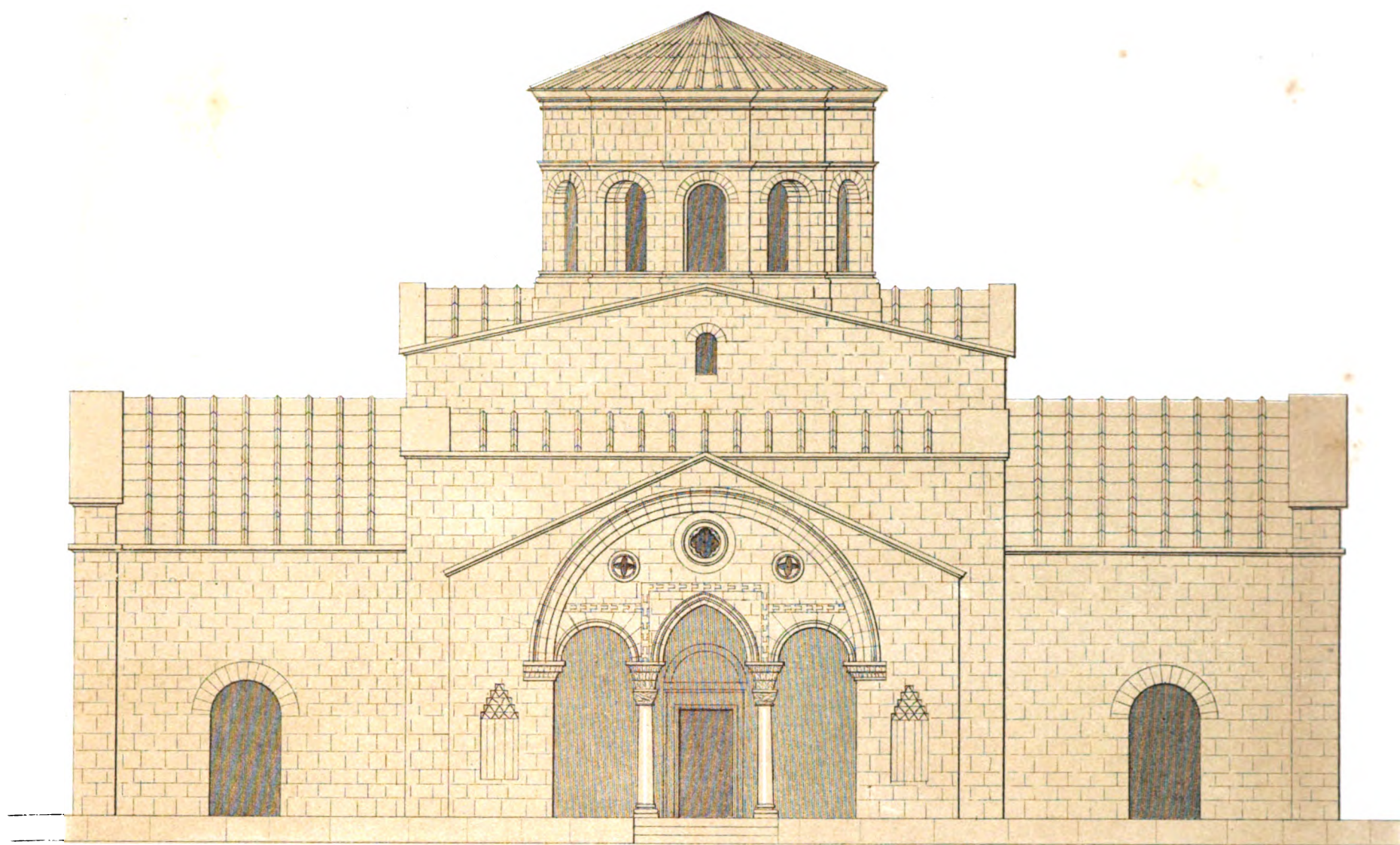
LONGITUDINAL SECTION.



SOUTH ELEVATION.

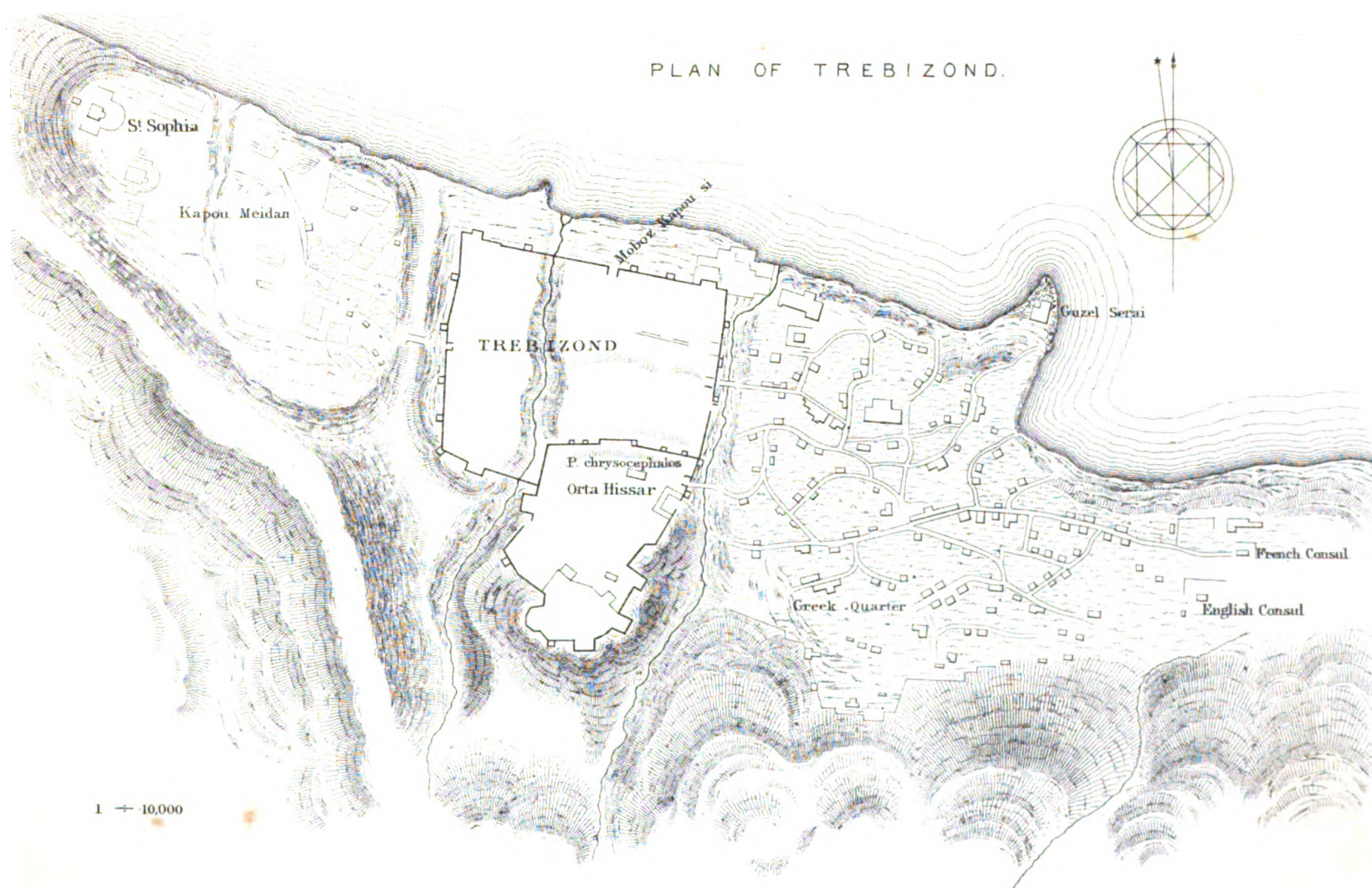
Scale of 10 5 0 10 20 30 Feet
 Drawn and Engr'd by the Author

ST SOPHIA'S. TREBIZOND.



WEST ELEVATION.

Scale of 10 20 30 Feet



1 = 10,000

but remark an almost total absence of columns. The dome, which is lighted by twelve windows, is of a more elevated form than ordinary. It is supported by four brick piers, upon which rest the pendentives. On each side of the apse are the two chapels, the *gazophylakion* and the *skeuophylakion*, which communicate immediately with the apse by means of side doors.

The *iconostasis*, which was taken away by the Turks, was situated between the great piers, making the choir about 40 ft. 6 in. in depth.

The aisles are very narrow, and communicate with the *narthex* and *exo-narthex*.

We remark in this church an arrangement which we have before noticed in St. Elias, at Thessalonica: the women's gallery extends only over the *narthex*.

There is no part of the internal decoration, which consisted of mosaic pictures, visible as the Turks have whitewashed all the walls of the church.

The tomb of Alexis, erected by Kalo-John, forms the chief ornament of the edifice. It consists of a marble mausoleum, adorned with bas-reliefs: it was executed between the years 1445—1449.

As the side of the church faces Mecca, the apse was of no use to the Turks, and they were obliged to place their *mihrab*, or prayer-niche, in one of the side walls; thus blocking up one of the doorways.

There were two side entrances, with two porches, each having three arches.

The west front has a porch of five arches, giving access to the *exo-narthex*; on the first story are five windows, which light the women's gallery. The length of the church is 136 ft. 10 in.; its width, 61 ft. 9 in. (See Plates LXVII., LXVIII.)

Carl Ritter gives the following description of this edifice:¹—

"In the vicinity of the Zendan Kapousi stands the most important mediæval building,—the celebrated church of the Virgin with the Golden Head, which is 150 feet long and 50 feet broad; it is of the basilican form, with a high central dome: the three stories stand upon a double row of galleries. Under the new coating that the Turks have given it, are to be seen some traces of ancient decoration, which consists of a mosaic, representing the Annunciation. This is placed behind the principal altar."

Round the court surrounding the mosque, are apartments for the students, or softas, who are educated by means of the revenues of the mosque.

ST. SOPHIA.

At the western extremity of the plain, called *Kapou Meidan*, stands the most remarkable monument of the city of the Comneni,—the church of St. Sophia, the peculiar aspect of which attracts the attention of all travellers who arrive at Trebizond by sea. The church stands upon an esplanade, which on the side towards the sea is sustained by substructures; the plan is that of the churches of the time of Justinian. In the centre, four white marble columns support pendentives, from which spring a dome, pierced by twelve windows: the diameter of the dome is 20 ft. 4 in. The apse has three windows, and at the extremity of each aisle is a chapel for the sacred vessels and books. (See Plates LX. to LXIV.)

The total length of the nave is 69 feet, and the width, including the aisle, 36 feet.

There is a *narthex* in front, the full width of the façade. The *exo-narthex* stands out beyond this, and is entered by three archways. The *gynæconitis*, or gallery for the women, extends over the *narthex*, but not over the aisles. We may conclude from this circumstance, that this church is of the same date as that of the Virgin, and belongs to the same epoch.

On the north and south sides there are porches resembling the *exo-narthex*. On all sides there are steps leading to the church.

There is no inscription recording the date of the erection of the church, but certain evidences in the internal decoration lead us to attribute its erection to the Emperor Alexis III. The interior was decorated with mosaic pictures, which were covered with a thick coat of plaster at the time it was converted into a mosque; but a part of this plastering fell down

¹ Carl Ritter, *Klein-Asien*, vol. I. p. 282.

in 1836, and several figures were in this manner revealed. Between the windows of the apse were figures of stoled saints, bearing the nimbus. (See Plate LXV.)

Above one of the doors are three large figures, one representing the Emperor Alexis Comnenus III., surrounded by his court: he bears in his hand the imperial orb, and his head is encircled with a diadem. The other personages are, without doubt, meant to represent the *protospatharius*, the *vestarius*, and other chamberlains. This composition resembles in every respect the mosaic of the church of Ravenna, representing Justinian and his court; we may therefore believe that similar subjects decorated the principal churches in Byzantine times.

The pendentives are supported by four white marble columns, the capitals of which are cubical in form, without the *dosseret*. The springing of the arches is 6 ft. 8 in. above the impost.

The pavement that decorates the centre of the church is perhaps the finest specimen now in existence of Byzantine mosaic of a similar description. It consists of meanders and interlacings of precious marble, amongst which may be seen red and green porphyry, jasper, and many rare Asiatic marbles. (See Plate XVI.) The large medallions are of marble and porphyry: upon one of them is engraved a falcon seizing a hare. Almost all the subjects in Byzantine marquetry represent animals and hunting scenes. The lateral porches are interesting, as affording subjects of study for the history of art. In the 14th century, though the Pointed style flourished in the West, it never prevailed amongst the Greeks. We cannot doubt that Pointed architecture had its origin in the East, when we find the ruins of a church of that style in one of the royal cities of Asia, bearing the date of the year 1010.¹ The church to which we allude was built by Armenians.

But in the porches of St. Sophia we find the pointed arch appearing for the first time in a purely Byzantine building, solely, however, in an accidental manner, for it has a round arch on each side.

Two composite columns, 14 feet high, spring from archivolts, composed of various mouldings. The imposts show, in some degree, the influence of Arab art, as they are composed of a number of those little polygonal niches, placed one above the other, that are so common in Mahometan ornamentation.

The tympanum of the principal arch has in the centre a quatrefoil opening, and at the sides are sculptures taken from the Old Testament. To the right we see Adam asleep; the Temptation of Eve by the Serpent on the left; Adam and Eve expelled from Paradise by the Angel. A fillet above these sculptures bears the following inscription:—

ΕΛΕΗΘΟΝ ΜΕ ΑΠΟ ΤΗΣ ΑΜΑΡΤΙΑΝ ΜΟΥ

Pardon my sins.

ΚΕΘΕΟΣ ΕΛΕΗΘΟΝ ΚΕΒΟΗΘΗ ΑΓΙΟΣ ΑΓΙΟΣ

O Lord God, have pity upon me,

Lord, come to my aid. Holy, Holy.

The symbols of the Evangelists are placed at the angles, and outside the arch are the figures of two angels in the attitude of adoration.

The other porch is less remarkable: we see in the niches the work of Arab artists. The Prince of Trebizond had for a long time been in alliance with the Emirs, and this fact accounts for the introduction of oriental ornamentation.

The church is built of wrought stone: it is placed on a sort of terrace, terminating in a half-circle, and upon the side nearest the sea stands an octagonal baptistry.

In front of the church stands a high square tower, resembling a bell-tower: it has an apartment in it decorated with frescoes. Fallmerayer found in it the dates 1427 and 1433.²

Hamilton thus speaks of the church of St. Sophia:—"A few days after my return I visited the ruins of the Greek church of St. Sophia; we left the town by the western gate, having passed the two picturesque bridges over the ravine already described. A narrow road, between high walls and gardens, soon brought us to a green plain, called the Capu Meidân, surrounded by

¹ Texier, *l'Arménie, la Perse et la Mésopotamie*, vol. 1.

² Auch in einem zur Seite erbauten, abgesonderten Glocken-

thurme fanden sich solche Malereien mit Inschriften aus dem Jahre 1433, und eine andere vom Jahre 1427.

Fig. 5.



Fig. 4.

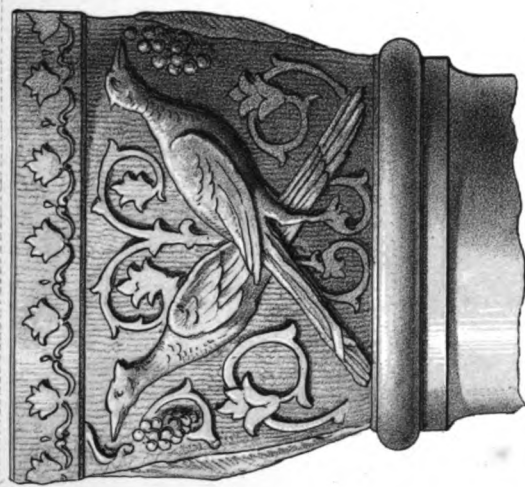


Fig. 3.

Scale $\frac{1}{10}$ full size

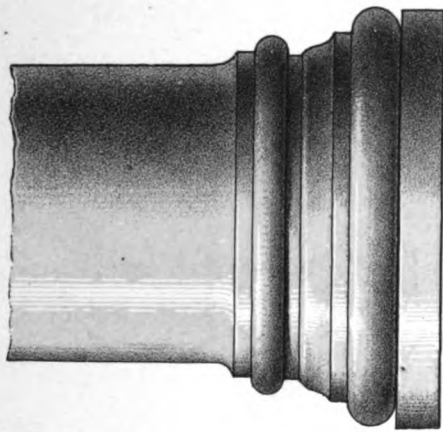


Fig. 2.

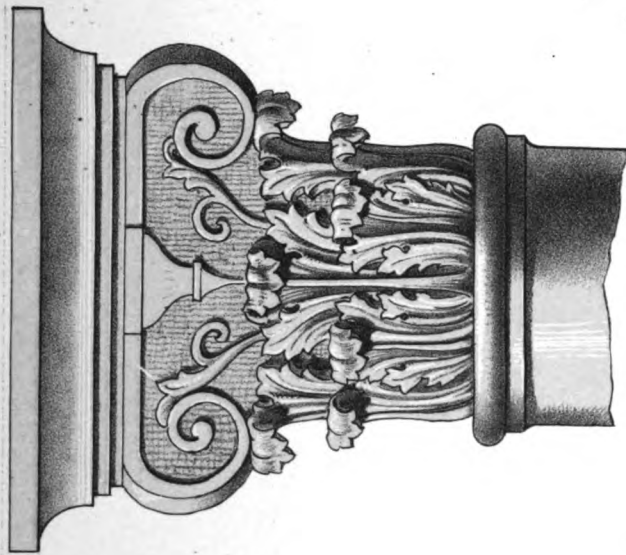
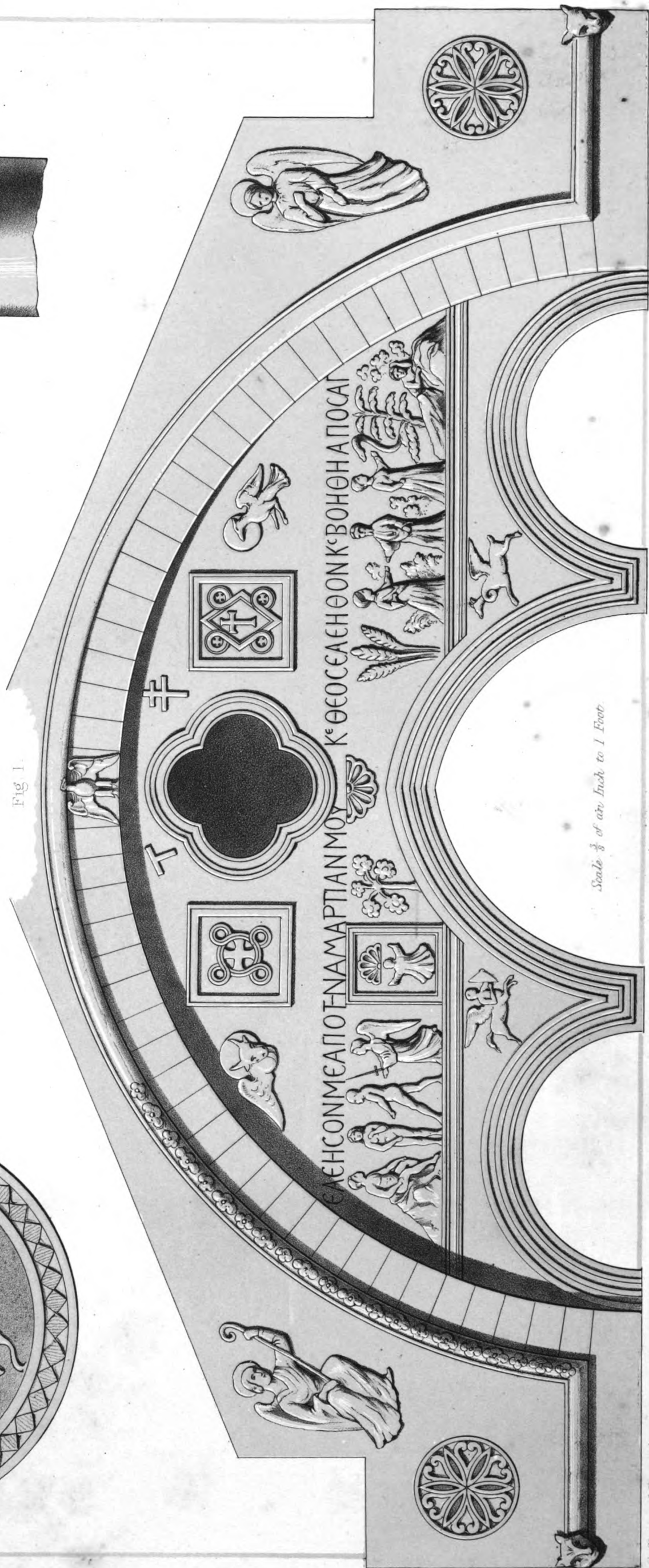


Fig. 1.



Scale $\frac{3}{8}$ of an Inch to 1 Foot

C. Texier, del.

R.P. Pullan, thurst.

DETAILS OF SCULPTURE

Day & Son, Litho to the Queen



Buy & Sell to the Queen

Fresco in Apse.

C. Texier del.

R.P. Pullen, direct.

gardens and fields, opening to the sea on the right hand, and on the left rising up towards the hills. In front we had a distant view of the bold range of heights which terminate in Cape Yoros, the Hieron Oros of the ancients.

"The church of St. Sophia, close to the sea-shore, has been converted into a mosque by the Turks, and is in a sad state of decay. On the south side is an open porch in the Byzantine style, supported by two high slender columns, from which spring three round arches, contained within a larger one, springing from each end; a small frieze representing angels, saints, and other figures, much mutilated by the Turks, extends in a continuous line over the smaller arches. Above the centre of the large arch is a carved figure of a double-headed eagle.¹ A similar figure is let into the outer wall at the east end of the church, which is circular, as well as the two sides. The centre is octagonal, and built in a style very superior to the rest of the building. A neat border of echinus pattern runs round it immediately below the roof, and another still more ornamental lower down.

"The walls within are stuccoed, and have been painted in fresco, but the Turks have almost entirely destroyed the paintings. The once beautiful mosaic floor is also sadly injured; but in one of the compartments I found the representation of an eagle destroying a hare. The roof is supported by four handsome marble columns. Immediately adjoining is either a belfry or baptistry, in which there have been some fresco paintings with Greek inscriptions, stating whom they represented, and when and by whom they were executed, but so much injured that I could not make out the artist's name, or the date of any one of them."²

PANAGIA THEOTOCOS.

THE convent of the Mother of God is now occupied by a few nuns. The Turks know it by the name of *Kizlar Monastir* (the Convent of the Girls). This religious establishment is situated about a mile and a half from Trebizond. It is built at the bottom of a valley at the foot of the mountain of Booz Tepesi. Externally it has the appearance of a fortress. At the end of the first court is a high rock in which a chapel has been excavated, having a porch in front of it also cut in the rock. The surface of the rock is covered with stucco, upon which various religious subjects are painted in fresco. The walls to the left are covered with scenes from the New Testament; the pictures reach up to the vault, which is also covered with figures. Below the pictures are full-length portraits of saints, with their names and attributes: a line of medallions surmounts the whole composition. That wall of the porch which serves for an *iconostasis* in front of the chapel is decorated with six large full-length figures: they are those of Christ, the Virgin, and St. John. The three other attract attention from the inscriptions that accompany them: they are the portraits of Alexis III., his wife Theodora, and his mother Irene. These pictures are blackened by the smoke of tapers, still it is easy to make out the splendid costume of the royal personages of Trebizond.

In order to reproduce those historical portraits, we have ventured to restore the three persons by borrowing some details from contemporary works at Mount Athos and from manuscripts. (See Plate LXVI.)

The figure in the centre is that of the Emperor Alexis, clad in a jewelled cope, wearing on his head a rich tiara, and bearing a sceptre in his hand. The inscription on the walls is as follows:—

ΑΛΕΞΙΟCΕΝΧΩΤΩΘΩ
ΠΙCΤΟCΒΑCΙΛΕΥC
ΚΑΙ ΑΥΤΟΚΡΑΤΩΡ
ΠΑCΗCΑΝΑΤΟΛΗC
ΟΜΕΓΑCΚΟΜΝΗΝΟC

*Alexius, a believer in the Lord Christ, King and Emperor of the whole of Anatolia,—
the great Comnenus.*

On his right is the figure of a princess wearing a diadem, still worn by the Russian princesses, called *Kacochnik*. She bears in her hands a model of a church. This circumstance seems to

¹ The eagle has only one head. The large eagle of the emperors, which is to be seen in the bazaar of Constantinople, has also only one head. In fol.

See the *Travels of Hottelot de Hal.*
² Hamilton, vol. i. p. 242.

distinguish her as the foundress of the monastery: her dress is of the greatest richness. By her side is the following inscription:—

ΗΡΗΝΗΧΥ
ΜΗΤΗΡΑΕΤΟΥ
ΕΥΕΣΒΕΣΤΑΤΟΥ
ΒΑΣΙΛΕΟΣΚΙ
ΡΟΥΑΛΕΞΙΟΥ
ΤΟΥΜΕΓΑΛΟΥ
ΚΟΜΝΗΝΟΥ

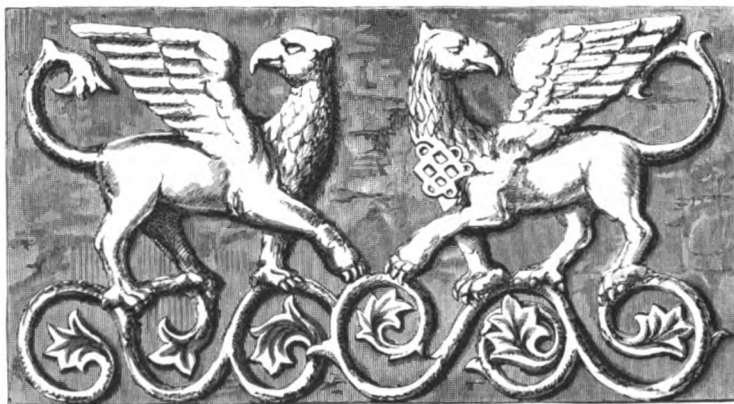
Irene, by the Grace of God, Mother of the Eagle, the very pious King Lord Alexis, the Great Comnenus.

Another inscription is placed by the third figure:—

ΘΕΟΔΩΡΑ
ΧΥΧΑΡΙΤΙΕΥ
ΣΕΒΕΣΤΑΤΗ
ΔΕΣΠΙΝΑ
ΚΑΙΑΥΤΟΚΡΑ
ΤΟΡΙΣΣΑΠΑΣΙΣ
ΑΝΑΤΟΛΗΣ

Theodora, by the Grace of God, the very pious Ruler and Empress of all Anatolia.

Theodora bears the sceptre in one hand, and a disc in the other. Her head-dress and her robe are as rich as those of Irene. The character of these inscriptions resembles that of Spandoni at Thessalonica, which is of the same century.



ΗΡΗΝΗ ΧΥΧ
ΜΗΤΗΡ ΗΣΤΟΝ
ΕΝΣΕΒΕΣΤΗΤΟΝ
ΒΗΣΙΘΕΟΣΚΙ
ΡΟΝΗΘΕΣΙΟΝ
ΤΟΝ ΜΕΓΗΘΟΝ
ΚΟΜΗΝΟΝ



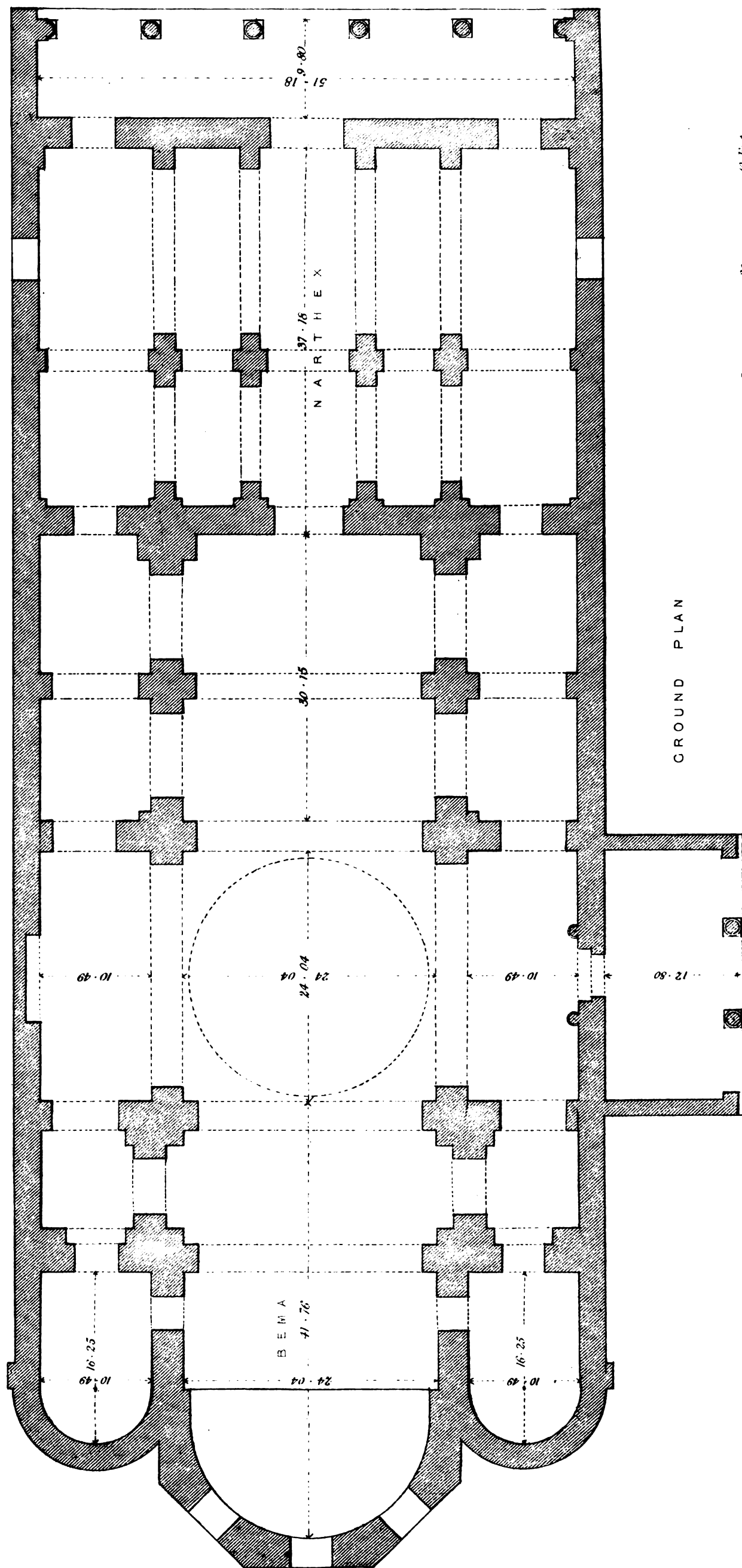
ΗΘΕΖΗΘΕΝ ΧΥΤΟ
ΘΟΠΙΘΟΣ ΒΗΣΙΘΕΝΣ
ΚΣΗΝΤΟΚΡΗΤΩΡΟΣ
ΠΗΣΙΣ ΗΝΗΤΩΛΗΣ
ΟΜΕΓΑΣΚΟΜΗΝΟΣ



ΘΕΟΛΩΡΑ ΧΥ
ΧΗΡΗΤΙΕΝ
ΣΕΒΕΣΗΤΗ
ΔΕΣΠΗΝΑΚΗΘΥΝΤΟ
ΚΡΑΤΟΡΙΣΣΗΠΗΣΙΣ
ΑΝΗΤΟΛΗΣ



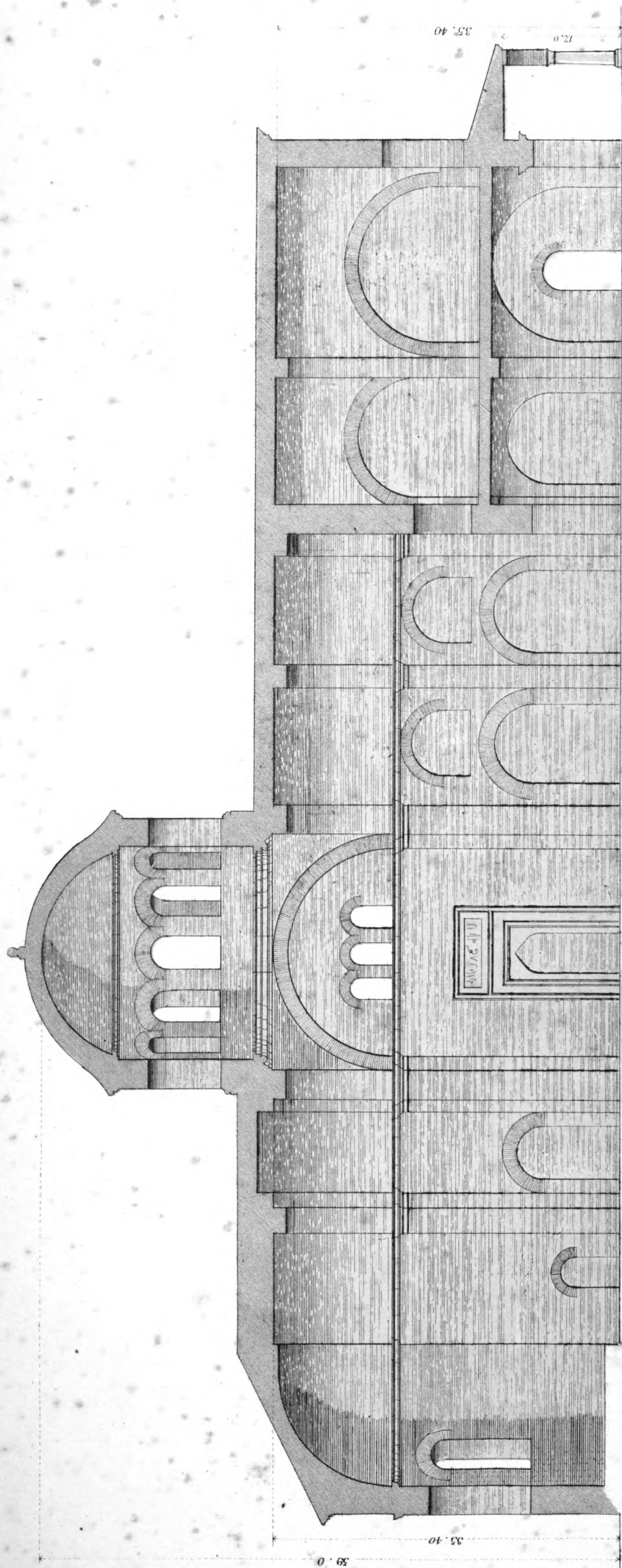
MOSQUE ET CETH HISSAR DJAMASI. TREBIZOND.



GROUND PLAN

Scale of 0 10 20 30 40 Feet
 Long & Short, half the width of the square.

MOSQUE OF ORTA HISSAR, TREBIZOND.



LONGITUDINAL SECTION.

Scale of 0 9 8 7 6 5 4 3 2 1 0

40 Feet

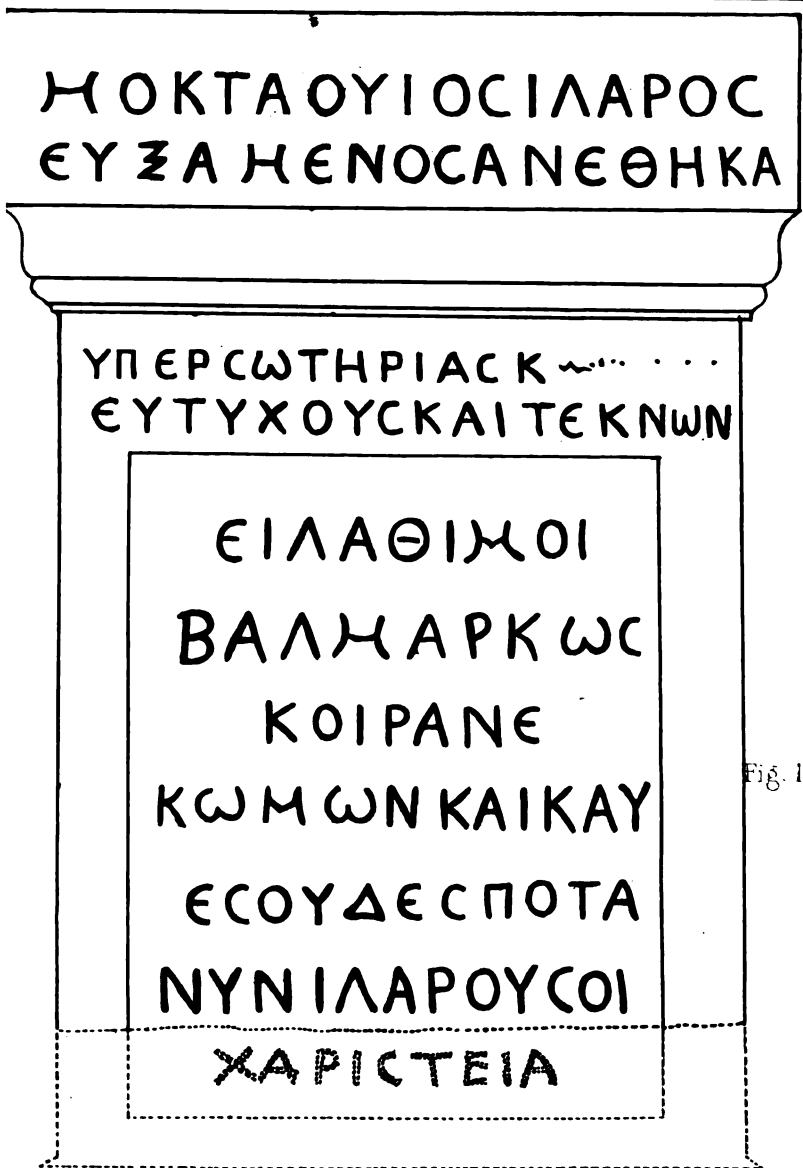


Fig. 1.

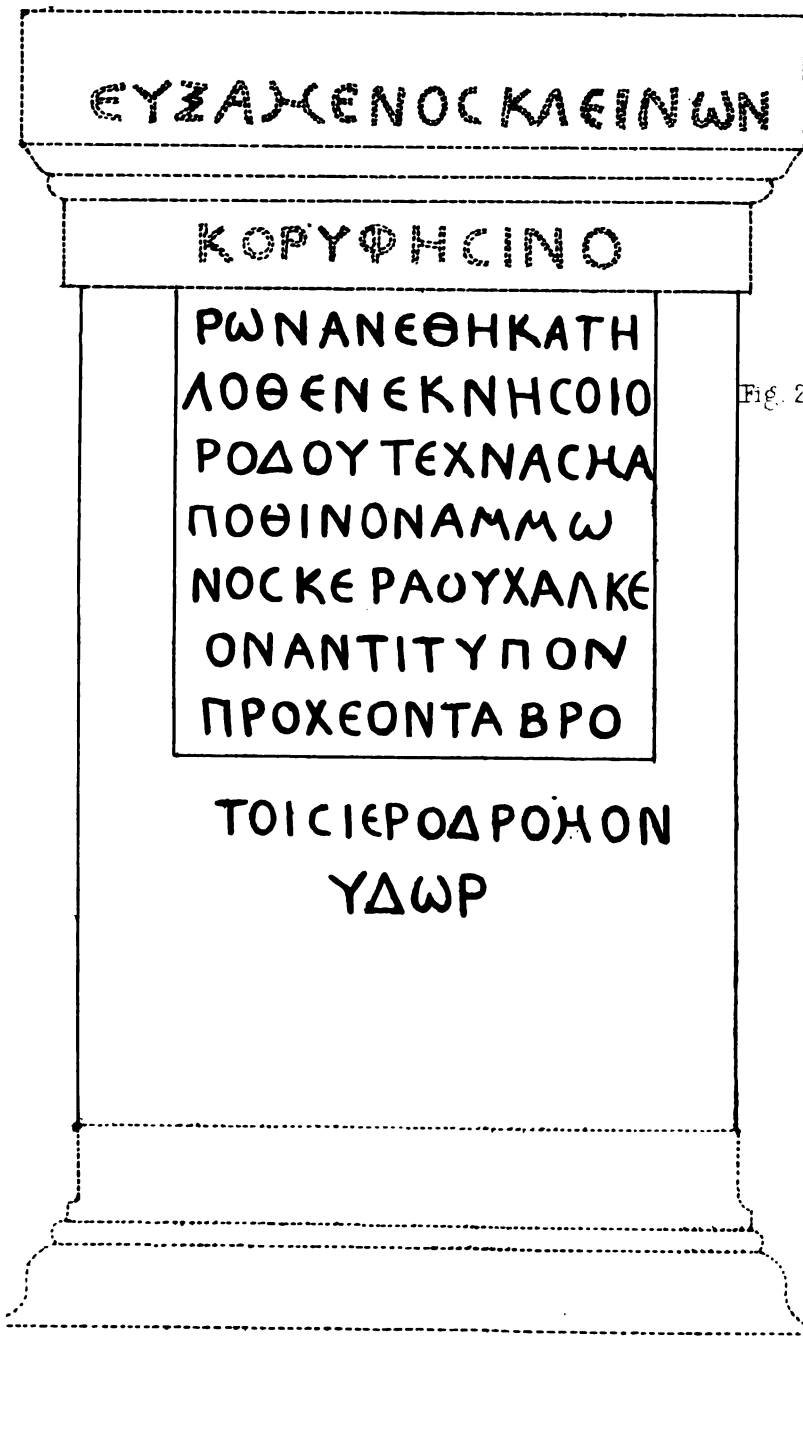


Fig. 2.

ΑΝΧΗΜΑ ΔΕΙΧΘΕΙC ΤΟΝ ΤΩΝ
ΚΑΙ ΤΗΝ ΠΡΙΔΑ ΠΟΒΕΒΛΗΚΑ
ΤΩΝ ΓΑΡ ΠΡΙΩΝ ΑΡΕΤΩΝ ΕΞ
ΕΛΑΨΑC ΛΑΜΠΡΩC ΤΩΤΑ
ΤΗΝ ΤΕΦΡΟΝ ΗCΙΝ ΚΑΙ ΤΗΝ ΙC
ΑΓΑΛΜΑΘΕΙΟΝ ΤΟΙC ΠΑCΙΝ
ΚΑΙ ΤΗ ΓΛΑΦΥΡΑ ΤΟΝ ΚΑΛΟΝ
ΕΝ ΤΗ ΑΚΜΗ ΦΕΝ ΤΩΝ ΜΕΓΙC
ΤΟ ΚΟΙΝΟΝ ΚΛΕΟC ΗCΕΙΡΑΤΟ
ΔΙΑΙΤΗC ΕΝ ΗC ΚΑΙ ΚΟΙΝΗC
ΦΙΛΗ ΚΕΦΑΛΗ ΕΛΠΙCΤΩC Η
ΕΚΟΙΜΗΘΗ Ο ΔΟΝΛΟC ΤΟΥ



Fig. 4.

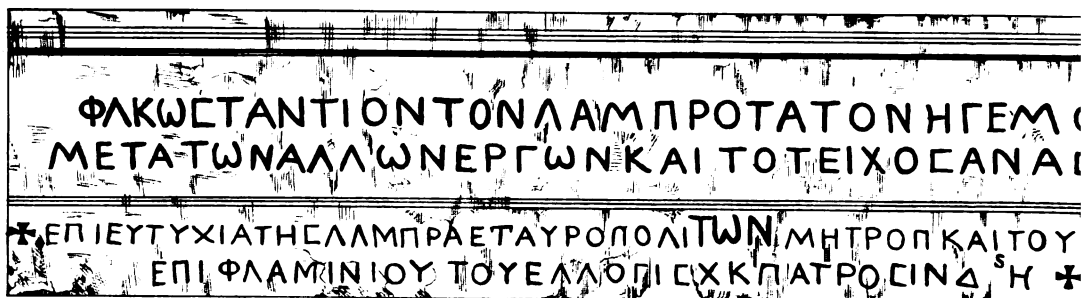


Fig. 7.

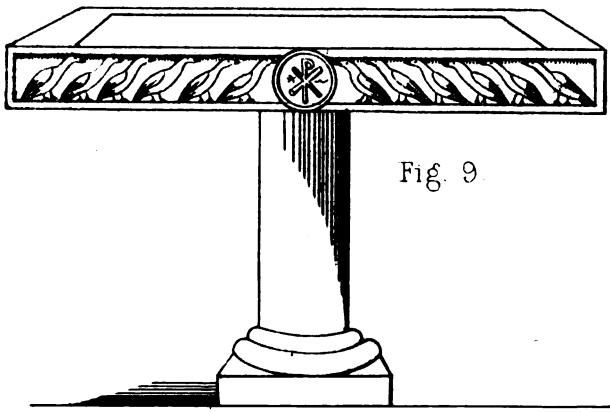
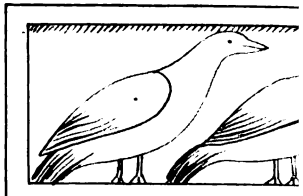
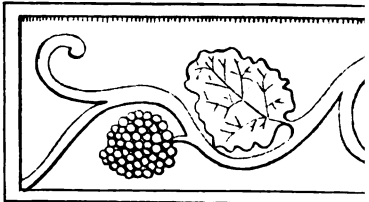


Fig. 9.



ΗΕΛΛΗΝΩΗΓΕΝΟΥΣ
 ΩΣΩΜΟΙ
 ΕΞΗΜΕΗ ΟΣ
 ΩΗΑΡΕΤΩΗΚΑΛΛΕΙ
 ΙΟΝΟΜΙΑΗ
 ΗΑΗΕΔΕΙΧΘΗΣ
 ΟΥΣΑΓΛΑΙΑ
 ΤΙΣΤΩΗΕΛΠΙΔΩΗ
 ΤΟΝΧΡΥΣΟΝΕΗΟΙΣ
 ΗΔΥΣΤΥΧΙΑΣ
 ΗΦΩΣΤΕΡΨΙΣ
 ΝΘΝΛΟΝΚΑΣΟΣ

ΤΩΠΕΡΙΟΗΤΙΤΟΝΤΩΗΑΡΕΤΩΗΚΥΚΛΟΝ
 ΤΗΣΒΑΡΒΑΡΗΚΗΣΟΝΗΕΤΕΣΧΕΣΧΗΛΙΔΟΣ
 ΧΡΥΣΟΣΩΣΠΕΡΤΙΣΗΑΣΤΗΡΕΩΣΦΟΡΟΣ
 ΣΩΦΡΟΣΥΗΗΓΑΡΚΑΙΑΗΔΡΕΙΑΗΑΣΚΗΣΑΣ
 ΑΣΒΑΟΡΟΗΕΘΟΝΑΡΕΤΩΗΤΩΗΕΗΘΕΩΗ
 ΟΕΛΓΩΗΔΕΠΑΗΤΑΣΤΗΤΩΗΛΟΓΩΗΣΕΙΡΗΗΗ
 ΚΑΙΤΟΙΣΓΕΗΗΑΙΟΙΣΤΩΗΕΡΓΩΗΚΑΤΑΠΛΟΝΤΩΗ
 ΟΙΧΗΗΟΙΤΟΦΟΣΚΑΙΚΛΕΟΣΤΗΣΩΗΣΜΟΝ
 ΗΤΗΣΦΥΣΕΩΣΛΑΜΠΡΑΦΙΛΟΤΙΜΙΑ
 ΟΙΑΝΠΕΣΤΗΗΣΥΠΕΡΙΦΕΝΤΟΝΠΑΘΟΝΣ
 ΤΟΝΗΥ2ΑΗΤΙΟΝΚΑΙΤΩΗΕΛΛΗΝΩΗΟΡΠΗ3
 ΠΑΗΤΟΗΗΕΗΕΤΟΝ **Σ** **Ξ** **Π** **Θ** **Τ** **Δ** **Χ**

Fig. 3.



Fig. 5.

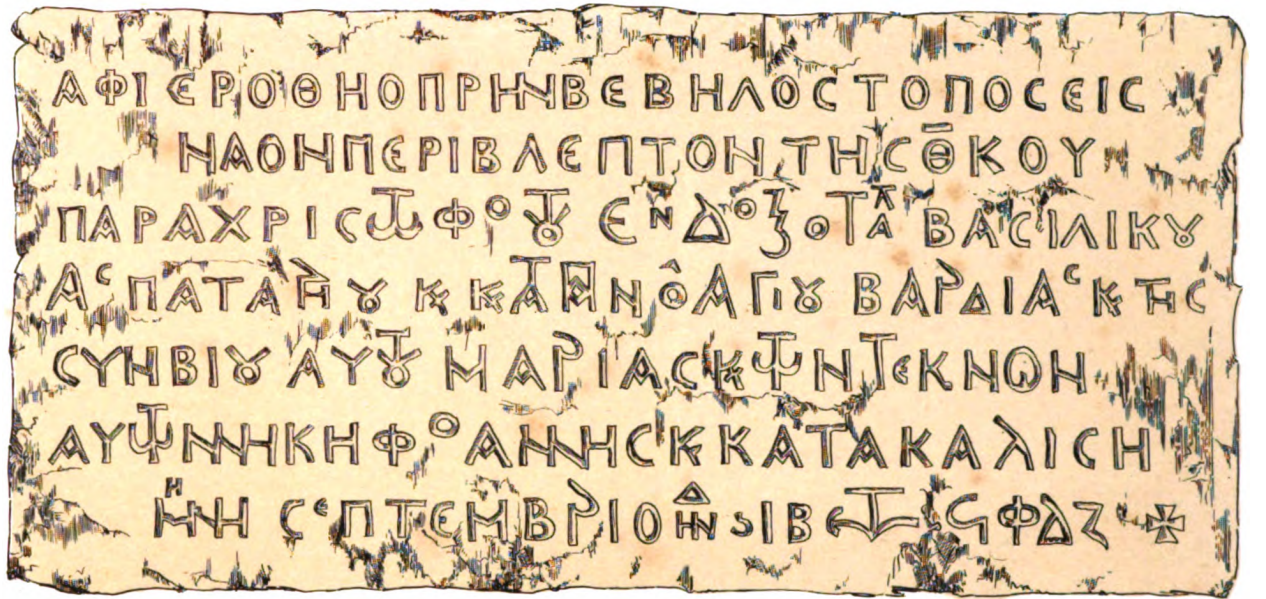


Fig. 6.

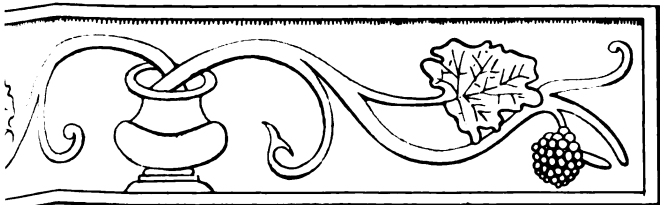
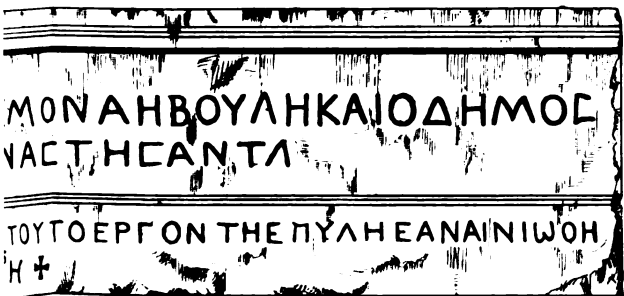


Fig. 10.

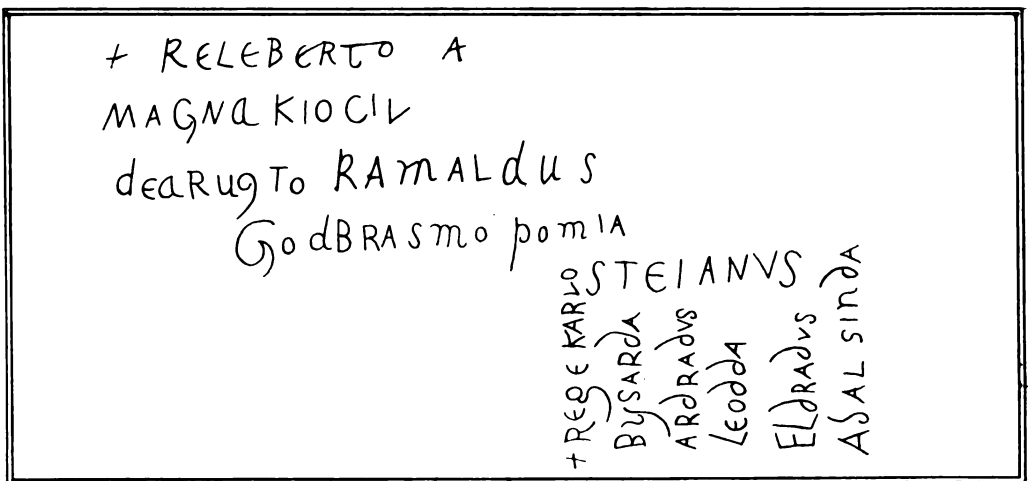


Fig. 8.

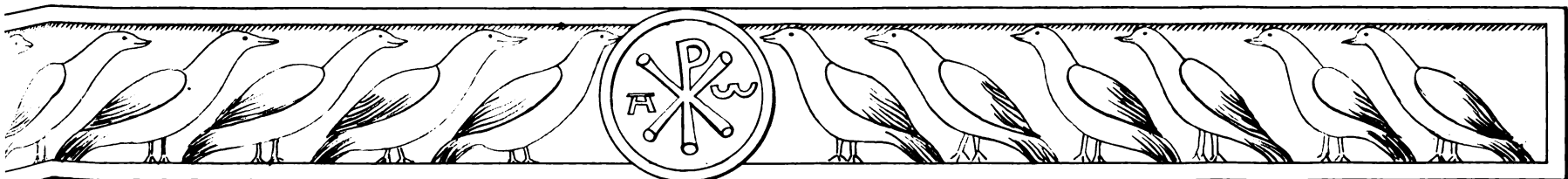


Fig. 11.

EXPLANATION OF THE PLATES.

EXPLANATION OF THE PLATES.

Plate I.

FRONTISPIECE.

THE Frontispiece is composed of fragments from the church of St. Sophia at Constantinople. The columns are banded with iron, as they were before the restoration of the church. The pilasters are ornamented in the same style as the great bronze doors, and the lower part is copied from the front of the women's gallery. The genii are from the column of Marcian.

Plate II.

THE TOMB OF EZEKIEL AT KEFELI, NEAR BAGDAD.

In the lower part of Mesopotamia there are to be seen many buildings, the construction of which differs from that of all other known edifices. They have domes composed of little cells formed in cement and artistically arranged. These may be regarded as imitations of the cupolas which crown certain Assyrian monuments, the form of which was derived from India. This tomb stands near the walls of the little village of Kefeli; the view was taken at the time of the inundation of the Euphrates.

Plate III.

PLAN OF THE CITY OF PERGA.

A few years ago the site of Perga was quite unknown, although it contains the remains of many important edifices. This town will always be renowned as the place where St. Paul landed in Asia Minor.

TOMB AT DANA.

This little monument, a detailed description of which will be found in the historical notice of Dana, merits especial mention, from the fact that the basement gives the precise date of its erection.

Plate IV.

VIEW OF A GROTTO AT URGUB.

The custom of hewing sepulchres out of the rock was very general in countries of volcanic formation. Most of the tombs of Urgub date from Christian times. We give the view of this grotto or tomb, in order to show that the horse-shoe arch is of Byzantine, and not of Mussulman origin, as some writers have asserted. The figures give some idea of the height of the tomb.

Plate V.

FRESCO AT URGUB.

Amongst the numerous Christian pictures that adorn the sepulchral chapels of Urgub, we have chosen one that possesses a particular interest, on account of the representation of the Virgin and the infant Jesus in it. The subject seems to be the presentation of a holy book to the Saviour by a cœnobite.

VIEW OF THE TEMPLE OF BALMARCOS AT CAVESUS (NOW DEIR
EL KALA'AH).

This temple is situated in an isolated spot on Mount Lebanon, occupied only by the monastery of St. Anthony. The church of the monastery stands upon the ancient cella of the Temple of Baal. The columns of the portico, a third of their original height only, occupy the foreground of the view. No traces of the capitals were found in the vicinity.

Plate VI.

VIEW OF THE TEMPLE OF BACCHUS AT LAODICEA (LATTAKIA).

This fine specimen of Roman architecture was erected in the first or second century. It is picturesquely situated in the lower part of the modern town. The few columns remaining do not afford sufficient evidence to enable us to ascertain the exact plan of the building. The Christians erected an oratory between the columns, and afterwards the Mahomedans placed there the tomb of a santon. For these reasons we have given this building a place amongst Pagan temples converted into ecclesiastical edifices.

Plate VII.

ELEVATION AND PLAN OF THE COLUMNS OF THE TEMPLE OF BACCHUS.

There is no documentary evidence existing to show to what divinity this temple was dedicated; but the vine branches and grapes sculptured on the frieze seem to indicate that it was dedicated to Bacchus; and this is the more probable, since Laodicea was renowned for the produce of its vines. The proportions of the intercolumniation and entablature, and of the height of the columns with respect to their diameter, are those of the best period of art: and this example will bear comparison with the finest ruins of Rome.

Plate VIII.

PLANS OF THE TEMPLE OF PORTUMNUS AT OSTIA.

From the system of construction followed in this temple, we should not suppose it to be anterior to the third century. It is interesting to the student of Christian art, from the fact of its being the prototype of many of the round churches built by Constantine and his successors. It is interesting to compare the plan with that of St. Marcellinus' and St. Peter's at Rome (see p. 14), and with that of St. George's at Thessalonica (see Plate XXVIII).

The basement plan differs from that of other temples of this description in containing circular passages, which form a sort of labyrinth, no doubt used for initiations and such-like ceremonies.

Plate IX.

TEMPLE OF PORTUMNUS AT OSTIA—ELEVATION AND SECTION.

The section shows the state in which the building was in the year 1825, when M. Texier measured it. The dome, which was built of brick, was partly in existence. Many capitals, fragments of entablatures, and columns of cipolino marble, lay around, and afforded sufficient

information for the restoration of the temple. Had this building been erected during the best period of Roman art, the portico would have had a ceiling of caissons instead of one formed by brick arches.

Plate X.

BAPTISTRY AT RIEZ.

This building is another example of a circular pagan temple dedicated to Christian worship. The wall enclosing the columns is a work of the Middle Ages.

Plate XI.

THE BAPTISTRY OF ST. MAURICE AT AIX.

This part of the church of St. Maurice is regarded by most antiquaries as being of a period long anterior to the rest of the building. The columns are of granite, and the capitals of white marble. The analogy between this edifice and that of Riez is so remarkable, that we are justified in considering them to be contemporaneous.

TEMPLE AT VERNÈGUE—PLAN.

The plan of this temple, which can be traced throughout, is tetrastyle and prostyle, and *in antis*. The side wall of the cella, one column, and a pilaster, are still remaining *in situ*. The little building with an apex added at the time of the conversion of the building into a church, was probably used as a chapel. The square addition is of rough masonry, and may have been built for a school.

Plate XII.

TEMPLE AT VERNÈGUE—ELEVATIONS.

The window mentioned in the description of this building as having been inserted by Christians for the purpose of lighting the cella, is seen in the side-elevation: the capitals of the pilasters at the sides were evidently copied from those of the large pilasters of the temple. The construction of this edifice indicates a fine period of art.

Plate XIII.

TEMPLE AT VERNÈGUE—DETAILS OF THE ORDER.

The sculptured foliage of this capital resembles that of the best period of Greek art, and reminds one to a certain extent of the capitals of the monument of Lysicrates. We may therefore safely consider this temple to be the work of the Greek colonists of Marseilles. The base, which resembles that of the Temple of Vesta at Tivoli, differs from every other example, the Attic base being almost always employed in the Corinthian order.

Plate XIV.

VIEW OF THE TEMPLE OF AUGUSTUS AT VIENNE.

This building is not of such fine workmanship as that just described. Its conversion into a church is of a comparatively recent date. The only change it thus underwent was that walls were erected between the columns, and a door opened into the posticum.

Plates XV. XVI.

MOSAIC PAVEMENTS.

The art of working in mosaic, which reached so great a degree of perfection amongst the Romans, was cultivated with equal success by the Byzantines. We give in this plate specimens of pavements which we consider to have been executed in the second and third centuries.

Fig. 1 is a fragment of a pavement still remaining in the basilica of Perga. Although this may be considered to be of the Christian period, the little crosses to be observed in it are not proofs of this fact, as their presence is simply incidental to the design. This mosaic is executed with black, red, and white stones.

Fig. 2. This mosaic, in marble of three colours, was to be seen in the town of Nîmes some years ago. The border contains a curious series of representations of animals and vessels, the signification of which we have endeavoured to explain. (See p. 107.)

Fig. 3. This mosaic still exists entire in the town of Nîmes. It has a peculiar border, representing the fortifications and gates of a town.

Plate XVI.—This pavement, which is of rare beauty, is to be found in the centre of the nave of St. Sophia's at Trebizond; it may therefore be regarded as a work of the 12th century. The materials employed in it are red and green jasper, porphyry, rosso-antico, black and red-veined marbles. The circle in the centre formerly contained some sacred subject, now destroyed. In one of the other circles is to be seen the representation of an eagle devouring a hare. (See Plate LXIV.)

Plate XVII.

THE CHURCH OF ST. DEMETRIUS, THESSALONICA—PLAN.

This vast edifice, one of the most magnificent examples of Byzantine art, is completely surrounded by buildings belonging to a monastery in such a manner that it is not visible from the street.

Formerly the entrance was immediately through the *atrium*, in the midst of which stands the fountain for ablutions. Three doorways led into the *narthex*; they are now built up, and the entrance is in the aisle.

The *narthex* communicates with the body of the church by an open portico having two Corinthian columns. At the northern end of it is situated the tomb of St. Demetrius, a small square vaulted chamber; it is approached through another chamber, which is semicircular in form and quite dark.

There are ten columns on each side of the nave, ranged in three divisions, separated from one another by square piers. There are four columns standing upon octagonal pedestals in the central division, and three with plinths only in each of the others. The walls, which are probably of brick, are entirely covered with slabs of marble.

The chancel has a semicircular apse lighted by five windows, separated by columns.

To the right and left of the apse are two square divisions, of the full height of the church, comprising the two stories. These *atria* were destined for the clergy. The ciborium or shrine of St. Demetrius stood in the north *atrium*.

The iconostasis stood between the massive piers which stand at the end of the colonnades. The smaller galleries in the aisles are lower than those in the nave, and were used by the assistants at the office.

The small chapel situated to the south of the church was used for the purpose of depositing the sacred vessels.

A dark passage running through cloisters communicated with a side street.

In the present day the upper galleries are reached by means of wooden staircases: this seems to have been the original arrangement.

Plates XVIII. XIX.

CHURCH OF ST. DEMETRIUS—LONGITUDINAL AND TRANSVERSE SECTIONS.

In the transverse section looking east is shown the arrangement of the *atria*, which do not exist in any other known church. The *gynæconitis* is reached by means of a few steps from the tower.

The transverse section looking west shows the entrance to the *narthex* and the women's gallery, which runs round the nave. The windows of the clerestory are filled with glass imbedded in stucco.

The two blank doors seen in the angles are simply slabs of marble: their introduction is due to a caprice of the architect.

The longitudinal section gives a better idea of this magnificent church than can be conveyed by any description. Notwithstanding the fact that there are double aisles, and no windows in the aisle-walls, there is an abundance of light in the church, proceeding from twenty-six clerestory windows.

The *gynæconitis* is large, and quite open to the nave. The destination of the smaller gallery beneath it is doubtful, but it may have been reserved for a particular class of worshippers.

The columns on the ground-floor are all of rich marble; those of the central bay have pedestals, some square and some round, apparently employed for the sake of variety.

The cornice above the lower arcade of the nave is composed of modillions and other ornaments in inlaid marbles, of which we give a detailed drawing.

The brick supports placed in the bay near the *bema* are modern restorations.

Plate XX.

CHURCH OF ST. DEMETRIUS, THESSALONICA—ELEVATION OF
A BAY OF THE NAVE.

This plate gives an elevation of the central bay of the nave on a larger scale.

Plate XXI.

CHURCH OF ST. DEMETRIUS, THESSALONICA—ELEVATION OF
THE NARTHEX.

The arrangement of the voussoirs in zigzag has been imitated by the Turks and Arabs in their architecture.

Plates XXII. XXIII.

THE CHURCH OF ST. DEMETRIUS, THESSALONICA—CAPITALS IN THE NAVE.

Although the capitals are all varied in design, it is easy to perceive that they have been executed expressly for this edifice, and that they were not taken from more ancient buildings. Each capital is surmounted by a *dosseret* ornamented with the *labarum*. The *dosseret* is, as we have before stated, one of the most characteristic features of Byzantine architecture.

The abaci are sustained by four eagles with outspread wings, resting upon a row of acanthus-leaves; the heads of the eagles occupy the places of the volutes. We may remark in the composition of these capitals a souvenir of the Roman school, while the execution of the acanthus-leaves resembles Greek work. In the centre of the bell there are three hearts, apparently emblematical of the Holy Trinity; a proof that the capital was destined for an ecclesiastical edifice.

The second capital has also four eagles in the place of volutes; but, instead of the row of acanthus-leaves, there is a garland of branches undercut, a mode of treatment common in after-times. The astragals of the columns are ornamented with leaves. We find similar decorations employed in good examples of Greek architecture.

The first capital in Plate XXII. presents a very uncommon arrangement of acanthus-leaves: they are twisted as though blown by the wind. There are ten rows of these leaves turned in opposite directions. The sculpture is well executed: the use of the drill in it indicates, to a certain extent, the date of the work; for we know that it was not employed in sculpture until the second century.

These capitals may be called Composite. The heavy volutes, however, and other peculiarities, give them a decided character, different from that of any regular order. The forms of the smaller leaves in the second capital are very good; they are encircled below by a band; the astragal is ornamented with vine-leaves. The cross occurs here also; showing the Christian origin of the work. The *dosseret* is unusually rich; the ornaments consist of a cross surrounded by palm-leaves.

Plates XXIV. XXV.

THE CHURCH OF ST. DEMETRIUS—VARIOUS CAPITALS.

We give capitals from other parts of the church in these two plates, — one in the form of basket-work, like those of St. Sophia's at Constantinople; the Ionic capitals of the upper story; and pilaster capitals, with sculptures representing two birds drinking out of the same cup,—a common subject in Byzantine times.

*Plate XXVI.*DETAILS FROM THE CHURCHES OF ST. DEMETRIUS AND ST. SOPHIA,
THESSALONICA.

The arcades of the nave have a sort of entablature above them, representing modillions, executed in marble of three colours. (See fig. 4.)

Above the centre of each column there is a square compartment also inlaid with different coloured marbles. (See fig. 2.) On the right of the plate the bases and pedestals of the central columns of the nave are given to one-tenth full size. (See fig. 3.)

The mosaic is from the apse of the church of St. Sophia at Thessalonica. We have given an explanation of the inscriptions in the text. (See fig. 1.)

Plate XXVII.

CARAVANSERAI AT THESSALONICA.

The Byzantines erected in the towns and on the public roads hostelries for the use of travellers, called *xenodochia*. Buildings of this sort were adopted by the Turks, who made but few changes in their general arrangements.

This particular caravanserai consists of a large court surrounded by a corridor communicating with rooms for travellers. Each apartment has a small fireplace; but none of the rooms are furnished. Stables for horses and camels occupy one side of the court.

The upper story is arranged exactly like the ground-floor. All round the building there are small shops, let to merchants who are strangers; so that the traveller from the most distant countries can find here a lodging and a place where he can stow his goods. The edifice is entirely built of stone and brick, so that there is never any danger of fire.

Plate XXVIII.

PLAN AND SECTION OF THE CHURCH OF ST. GEORGE, THESSALONICA.

It is not surprising that a superficial observer should regard this building as having been a Roman temple, as it has all the solidity of the constructions of imperial Rome. This massiveness is one of the principal reasons why we attribute its erection to Constantine. We omitted to mention in the description of the church that there is another fact beyond those mentioned, which shows that it could never have been a temple; viz., the position of the door is at the west end.

The dome of this church is the third in point of size of those in the East. The diameter of St. Sophia's is 109 feet; that of the mosque of Suleiman, 96 feet; that of St. George is 79 feet. In order to support a dome of this diameter, it was necessary that the walls should be of great thickness.

The thrust of the conch of the apse is counteracted by two large buttresses. The chancel stands due east.

Near the south door there is a staircase conducting into the space above the dome.

The majestic simplicity of the dome and the half-obscurity that reigns in the interior of this edifice combine to make the building appear larger than it really is. There is a repose about it that does not exist in the interior of St. Sophia's at Constantinople, where one is dazzled by the richness of the marble, and by the light admitted by innumerable windows.

When the eye is raised to the dome, it is arrested by the beauty of the mosaics. The contrast between the walls and the vault is surprising; they are of extreme simplicity, the brick construction being visible throughout. We should be inclined to suppose that originally the walls were adorned with slabs of marble, if there were any traces of them, or of the cramps that originally held them; but there are none, nor are there signs of stucco or of mosaics; therefore it is evident that this striking contrast always existed. The smooth wall is separated from the dome by an enriched band.

The semicircular vaults over the chapels are richly decorated with mosaics no less magnificent than those of the dome; but the designs of these are rather Pagan than Christian.

The general character of the edifice in the interior shows an effort at originality, and proves that at the period at which it was built the form of the future church was not thoroughly established.

The reader will doubtless agree with us that this building has always been a Christian church, and was never a temple dedicated to the Cabiri.

Plate XXIX.

ELEVATION OF THE CHURCH OF ST. GEORGE, THESSALONICA—

VIEW OF THE EAST END.

The elevation appears to have been preserved in its original state. There are no traces of external decoration to be seen. The immense mass of the building is extremely striking on account of its simplicity.

The upper part of the building is set back in order to lighten the construction below the dome; this fact has led some to suppose that the upper part was a later work. The only ornament is a stepped moulding running round the upper stage.

This view is the most picturesque that can be gained of the building. The old cypress-trees that encircle it add much to the effect of the church when seen from this point.

Plates XXX. XXXI.

MOSAICS OF THE DOME.

The dome is divided into eight compartments, each of which is occupied by a separate picture. The subjects of the pictures are all alike, though the composition of the architectural backgrounds is varied. The pictures in every case represent the interior of a church having a tabernacle in the centre, with the figures of two saints in the attitude of prayer, one to the right, the other to the left of the tabernacle.

In the mosaics the little cubes follow the forms of the figures and vestments. It would be impossible on a small scale to give the exact position of every cube, so we have adopted the plan of indicating the mosaic by means of small squares, which give the general effect of the pictures, and are sufficiently accurate for the purpose of ordinary representation. We have also rectified the effect of amorphosis which is produced by a picture on a spherical surface, in order to give an accurate idea of the design. As these pictures are on so large a scale, the distortion is hardly perceptible.

Plate XXX. represents a hemicycle supported by six columns, with a lamp suspended under each arcade. The capitals are Ionic. The cupola is ornamented with rosettes, and the archivolt is enriched with emeralds, sapphires, and rubies. The precious stones imitated in these pictures are ordinarily the same as those that composed the breastplate of the Jewish high priest.

The portico surrounding the hemicycle is of the Corinthian order, with an entablature ornamented with ovolo mouldings and dentils. All these ornaments were abandoned by the successors of Constantine.

The upper stage of these porticos has other columns and balconies closed by curtains. Altogether the style of ornamentation resembles that of the frescoes of Pompeii.

St. Romanus and St. Eucarpion are represented to the right and left of the tabernacle, which is partitioned off by *cancelli* or barriers to shut out the profane.

Plate XXXI. represents the mosaic situated above the side doorway. The porticos in it are less ornamental than those in the preceding; they are guarded by St. Therinus, honoured in the month of July; St. Basil, honoured in the month of April; and St. Philip, honoured in the month of October. The costume of these personages is almost identical with the Roman toga or the *cilicia* of the anchorites.

Plates XXXII. XXXIII.

MOSAICS OF THE DOME.

The pictures represented in these plates are situated above the side chapels. The first tabernacle has a portico supported by four Corinthian columns, and crowned by a conical roof covered with golden tiles. A lamp is suspended from the vault. The smaller porticos are surmounted by domed pavilions. St. Onesiphorus and St. Porphyry stand to the right and left.

The decoration of the latter picture is more elaborate than any of the others. In front of a Corinthian temple supported by columns stands an edicule, the dome of which rests on four pilasters. A staircase covered with carpet leads up to it. The architrave is blue, the frieze red, and the cornice and cupola are gold. A bar attached to each pilaster bears a green curtain, which is let down: this is the veil, which is lowered in the Greek church at the moment of consecration. SS. Damian and Cosmas, clothed in the *chlamys*, stand with their hands extended in the attitude of prayer: this position is also that of the celebrant during certain parts of the mass.

Above the temple there is a hemicycle, supported by four columns and flanked by two pediments; and as in the other pictures, the whole is bordered by porticos high and low,—*ὑπερώων καὶ καταγείων στοῶν*, according to the description of Eusebius.

The peacocks, doves, and swans perched upon the tops of the various buildings do not appear to have any symbolical signification, but to be placed there simply as ornaments.

Plate XXXIV.

MOSAICS OF THE SIDE CHAPELS.

Figs. 1 & 2.—These fragments of the mosaics of the vaults of the chapels are given to a fifth the full size. The Roman character of the ornaments is remarkable.

The larger scale enables us to give the real position of the cubes, which we could not do in the former plates.

Fig. 3.—The band of the cupola to one-tenth full size.

Plate XXXV.

PLAN OF THE CHURCH OF ST. SOPHIA, THESSALONICA.

The porch in front of the *narthex* is a modern Turkish work. Probably the primitive façade was very simple in character. We may remark from this plan, that the architect had above all things studied to give that solidity to his building which is so necessary in a country subject to severe shocks of earthquakes.

There was no *exonarthex* here, as in the church of St. Sophia at Constantinople, although the designer of this building evidently took that building as his model.

At the end of the *narthex* there is a staircase leading to the turret and to the women's gallery.

Plate XXXVI.

CHURCH OF ST. SOPHIA, THESSALONICA—PLAN OF THE UPPER STORY.

The gallery here shown was reserved exclusively for women, and was so arranged that they could walk round the nave. The plan is the same at Constantinople.

Plate XXXVII.

CHURCH OF ST. SOPHIA—WEST ELEVATION—EAST ELEVATION.

Plate XXXVIII.

CHURCH OF ST. SOPHIA—LONGITUDINAL SECTION—TRANSVERSE SECTION.

This edifice is an excellent example of the architecture of the time of Justinian, both in plan and elevation, and it has become the type of most of the churches subsequently built in the East. A uniform principle is found to prevail in these churches. All those on the continent of Greece have a family likeness to one another—in every case there is a central dome. As Byzantine art approached its decline, the domes were raised higher above the roof of the nave, as in the church of St. Elias at Thessalonica. (See Plates LII. to LV.)

The façade of St. Sophia's was always very simple in character, and it resembled in that respect that of St. Sophia's at Constantinople. The Byzantines generally reserved their ornamentation for the interior. Masonry has been employed in the place of brick for the greater part of the building. The dome rests upon a massive square basement, which we do not meet with in other cases. Upon this there are heavy buttresses, which tend to obstruct the windows and give a rather clumsy effect to the composition. These have been evidently employed to counteract the effect of earthquakes. The dome of St. Sophia's at Constantinople has been often damaged by them, while that of Thessalonica has not suffered at all.

The interior of the church is in accordance with the severe style of the façade. We see that the designer aimed at solidity in every part of his work. The piers which bear the cupola are well calculated to resist the thrust. The numerous columns, and, above all, the brilliant ornamentation, give a very imposing aspect to the interior.

Plate XXXIX.

CHURCH OF ST. SOPHIA—CAPITALS.

We may observe in these capitals a greater departure from the classical style than in those in the church of St. Demetrius. These capitals are executed in better style than even those of St. Sophia's at Constantinople.

The art of sculpture prevailed longer in the capital of Macedonia than in Byzantium, and we can perceive in the foliage of the cubical capital from the nave a treatment resembling that of good Greek art. The Ionic order, when used by the Byzantines was, as we have before stated, always stunted and without elegance, but it was the most difficult to execute.

Plates XL. XLI.

THE CHURCH OF ST. SOPHIA—MOSAICS OF THE DOME.

The grand scene of the Ascension, which forms the subject of the decoration of the dome, is one of the best specimens of Byzantine mosaic extant. In the centre was the figure of Christ clad in a tunic: of this the feet and the skirts of the robe only are now visible. Two angels support the auriole which surrounds the Saviour. The inscription beneath contains the passage from the Acts of the Apostles relative to the Ascension.

The base of the cupola has a line of cones of various colours representing rocks, upon which stand the Apostles.

Above the centre of the apse, and thus facing those who enter at the west end, is a figure of the Virgin in the conventional dress. Her robe is purple; she has scarlet sandals on her feet; her head is encircled by a nimbus. Two trees, representing possibly pines, stand on each side. Then come two angels clad in white garments, who appear to announce the accomplishment of the great event to the world. The remainder of the pictures consists of portraits of the twelve Apostles, the most ancient without doubt that have come down to us. It is interesting to remark how

exactly their conventional costume has been perpetuated in more recent times. Each figure is separated from the others by an olive-tree, indicating the place where the event happened.

These mosaics are executed with the greatest care, but we can see that the drawing has not that character of antiquity which we have remarked in the figures of the church of St. George.

The apse of St. Sophia's is decorated with the mosaics given in Plate XXVI.

Plate XLII.

ESKI DJOUMA, THESSALONICA—PLAN.

The simplicity of this plan induces us to class this building amongst the earliest at Thessalonica. We believe it to be contemporary with the church of St. Demetrius, judging from the character of the sculpture in the capitals. We have given reasons in the text why it cannot be considered of the time of Constantine. The arches which surmount the columns and the *dossierets* of the capitals are all later than that period. The form of the plan, which is that called *dromical* by the Byzantines, and basilican by others, proves without doubt that the church was erected before the time of Justinian. We may therefore safely consider it to be of the first half of the 5th century, or about the reign of Theodosius II.

The outer *narthex* in the present day forms an oblong court, in which stands the minaret. The level of the ground on the exterior being higher than that of the pavement of the church, there is a descent of three steps. A single doorway leads to the inner *narthex*, which is separated from the nave by four columns only.

We have seen that in primitive times the *narthex* was carefully separated from the church. We may conclude, then, that at the time of the erection of this church the separation between the catechumens and the initiated was less rigorous than formerly. A wooden staircase leads to the women's gallery. It is now in the aisle, but it was formerly at the end of the *narthex*.

The nave has a row of columns on each side. In the middle of the north aisle there is a dark passage leading into a neighbouring street; this is what has been called the subterranean passage of Eski Djouma. The church is entirely surrounded by buildings formerly belonging to the monastery attached to it, but now used as dwellings.

Plate XLIII.

ESKI DJOUMA—LONGITUDINAL SECTION—TRANSVERSE SECTION.

In its actual state the Ionic order of the upper story is engaged in a modern stone wall, which blocks up the arcades, though they still exist; it was placed there probably to shut off the women who go to the mosque. The reveals of the arches are ornamented with mosaic, which gives some idea of the primitive richness of the building. The archivolts on the ground-floor have no traces of moulding,—a proof that they also were covered with mosaics. The proportions of the two orders are excellent. The circles placed over the columns had formerly sacred emblems, now effaced. The Mussulmans have inscribed the names of their great imaums upon them. The whole of the church is covered with a thick coat of plaster.

Plate XLIV.

ESKI DJOUMA—CAPITAL.

These capitals resemble those of St. Demetrius' as far as regards good proportion and good workmanship. The volutes are larger than in the regular Corinthian order, but smaller than in the Composite.

Plate XLV.

NORTH-EAST VIEW OF THE CHURCH OF THE HOLY APOSTLES,
THESSALONICA.

When this church was converted into a mosque, an enclosure was formed round it for the purpose of interment. The wall in the foreground and the porch attached to it were then erected

by the Turks. They hide the building to a certain extent in this view. The domes of this most picturesque church have a very fine effect when seen above the wall surrounded by the cypress-trees of the cemetery.

Plate XLVI.

SOUTH-EAST VIEW OF THE APSE OF THE CHURCH OF THE HOLY APOSTLES.

We have supposed a portion of the wall of the cemetery to be removed in order to show the whole of the apse. The mode of employing bricks arranged in patterns as seen here is not earlier than the beginning of the 7th century. It was much used in the walls of Nicaea. Many edifices in Thessalonica afford examples of it.

Plate XLVII.

CHURCH OF THE HOLY APOSTLES—GROUND PLAN.

What distinguishes this building from other known churches is the arrangement of the *exonarthex*, which is entered by two arcades, each of three arches. From it the *esonarthex* is entered, which communicates with the body of the church by three openings. As there is no gallery for women here, we may suppose that the women remained in the aisles. The architect of this church evidently based his plan upon that of the church of St. Sophia; but he modified it to suit the altered ritual of his period.

Plates XLVIII. XLIX.

CHURCH OF THE HOLY APOSTLES—LONGITUDINAL SECTION AND ELEVATION.

After the 10th century a change began to manifest itself in the Byzantine style. Domes were multiplied, and the circular walls which supported them were increased in height and pierced with windows. The cupolas were also decorated with engaged *colonnettes* supporting double arches.

The church of the Holy Apostles is a remarkable example of the style, which was afterwards adopted in all the small churches of Greece.

To the right and left of the west door are two porches, each of three arcades. The springing line of the arches is above the capitals of the columns.

The window above which lights the nave is also divided into three parts by *colonnettes*.

The church is built entirely of brick, the columns, architrave of the door, and mouldings only being of marble.

The principal dome is supported in the interior by four columns and arches.

There is no trace of the ancient internal decoration.

Plates L. LI.

THE CHURCH OF ST. BARDIAS, THESSALONICA—PLAN—ELEVATION—WEST ELEVATION—SOUTH ELEVATION.

This church has five domes, and is in the same style as the preceding, but the architecture is more massive and the columns are less ornamented.

The *narthex* is not separated from the church by a wall, but communicates directly with the nave, showing that this church is more modern than that of the Apostles—perhaps a century later. It has not aisles for women, like the former, but there is an upper gallery for them, approached by a staircase formed in the thickness of the wall.

The west front shows much originality in its composition: without the domes the building would be cubical in form. There is no decoration on the ground-floor. An inscription which we have given exists upon the architrave of the door. On the upper story there are three windows which light the *narthex*, separated by four brick pilasters, supporting arches and projecting considerably beyond the face of the wall.

The side elevation is equally simple,—it has no relief but that gained by the projections surrounding the windows.

Plates LII. LIII.

THE CHURCH OF ST. ELIAS, THESSALONICA—PLAN—WEST ELEVATION—
TRANSVERSE SECTION.

We know of no other Byzantine church the plan of which resembles that of St. Elias, which has three semicircular absides, one at the east end and the others at the north and south.

The *narthex* is so large as to be out of proportion to the nave; the vault of it is sustained by four Ionic columns. What again distinguishes this building from others is the extreme height of the cupola. The arrangement of the bricks in the apse indicates with tolerable certainty the date of this building.

Plates LIV. LV.

CHURCH OF ST. ELIAS—LONGITUDINAL SECTION—SIDE ELEVATION.

Plate LVI.

CHURCH OF ST. ELIAS, BROUSSA—PLAN—SECTION.

There must always be a certain degree of resemblance to one another in all round churches, as there can be no great variety in the plan. It will be seen that this edifice very much resembles the temple of Portumnus at Ostia. A rectangular *narthex* is attached to the building.

The interior was decorated with slabs of marble, which were in existence in 1834; but the building suffered to such an extent from the effects of the earthquake of 1854, that it had to be almost entirely rebuilt.

Plate LVII.

THE BATHS OF MAHOMET II. AT CONSTANTINOPLE—PLAN—SECTION.

This plan of a Turkish bath contains all the arrangements used in the Roman and Byzantine baths. The building is divided into two parts—one for men, the other for women.

The first apartment, the *apodyterium*, is that in which the bathers leave their clothes. They are then led into the *tepidarium*, where they remain exposed for some time to an atmosphere of moderate temperature. They are finally conducted into the *caldarium*, where the temperature is about from 95° to 104° Fahrenheit: here they are placed in the hands of attendants to be shampooed. The closets are for those bathers who prefer being by themselves. The section shows the manner in which the hot air is distributed throughout the building. It passes under the pavement and then behind the walls in pipes placed close together. Ventilation is effected by means of an opening at the crown, the degree of heat being regulated by means of a disc of bronze, which closes the opening partially or entirely.

In the *caldarium* and *tepidarium* the spaces which are left white are closed by curtains.

We give a plan and section of the *laconicum* at Frejus on a small scale.

Plate LVIII.

CHURCH OF ST. NICHOLAS AT MYRA.

Those buildings, the dates of which are fixed, are the most interesting to those who study architectural style; for this reason we give the church of St. Nicholas at Myra, which is a work of the emperor Theodosius. The importance given in it to the *narthecces* and their accessories is accounted for by the fact that numerous pilgrims resorted to this spot to visit the reliques of this celebrated saint. This church appears to have been never converted into a mosque, for we find in it the four columns of the *iconostasis*, and those which sustained the shrine of the saint.

The section shows the arrangement of the *gynæconitis*, which extended above the *narthex*.

The interior was decorated with paintings, which are now almost entirely effaced.

The sculptured frieze runs round at the height of the impost, forming the entablature to a lower story.

Plates LIX. LX.

THE CHURCH OF DANA—PLAN—LONGITUDINAL SECTION—TRANSVERSE SECTION.

This church belongs to the small number of those which bear date of the reign of Justinian, and are of the basilican plan without domes. This may be accounted for by the circumstance that it is situated near the Euphrates, and therefore very far from the Byzantine capital.

It is also remarkable from having a horse-shoe vault over the apse, proving that this form of arch was used long before the time of the Saracens.

Plate LXa.

VIEW OF THE CHURCH OF ST. SOPHIA, TREBIZOND.

This building, erected by the Comneni, is situated upon an esplanade which overlooks the Black Sea, and is visible to all those who arrive at Trebizond by sea. The existence of a bell-tower, which we see to the right, shows that this church is the most modern of those we have described, being of the final period of Byzantine architecture, when the pointed arch first made its appearance in buildings of that style.

Plates LXI. LXII.

CHURCH OF ST. SOPHIA, TREBIZOND—GROUND PLAN—SOUTH ELEVATION—LONGITUDINAL SECTION.

The extensive platform upon which the church stands is cut in the side of a high plateau. It is supported on the north side by solid foundations. On the same side, a little lower down, stands an octagonal baptistry.

The plan is remarkable for a certain degree of simplicity and uniformity, which we do not find in other earlier edifices.

In the centre of this church, between the four columns, is the inlaid pavement, which we give in Plate XVI.

The section shows the same simplicity which we perceive in the plan. The church owed its chief decoration to painting.

The south elevation exhibits a mixture of the pointed and round arch, which indicates a period of transition.

Plate LXIII.

CHURCH OF ST. SOPHIA, TREBIZOND—WEST ELEVATION—PLAN OF TREBIZOND.

The principal elevation has certain Saracenic details, which, as they do not seem to be recent, are evidences of some intercourse between the Christians and the Mahomedans.

For a description of the plan of Trebizond see p. 197.

Plate LXIV.

CHURCH OF ST. SOPHIA—DETAILS OF SCULPTURE.

The tympanum of the south porch has a bas-relief representing subjects from the Old Testament. This is another innovation in Byzantine art; for up to this period paintings only were used.

The subjects are—the Creation of Woman and the Expulsion from Paradise.

To the right and left of the porch there are two figures of angels with scrolls.

The church is built entirely of ashlar, and is still in a good state of preservation.

Plate LXV.

CHURCH OF ST. SOPHIA, TREBIZOND—FRESCO IN THE APSE.

Ecclesiastical decorative paintings were made the subjects of general rules, so that we find almost always the same subjects in the same parts of churches.

For instance, figures of the Apostles were generally painted on the piers dividing the windows of the choir. Here these figures are in a good state of preservation. According to the legends, the two figures on the sides are those of St. Philip and St. James. The legend of the central figure has been effaced; but it was probably the name of St. Paul.

There are many other vestiges of paintings in the church which offer interesting subjects of study.

Plate LXVI.

FRESCOES IN A MONASTERY NEAR TREBIZOND.

We have given an explanation of these interesting paintings in the body of the work. We must state that these figures are not placed close together, but at some distance apart. We have also restored the draperies, instead of showing them in their actual state, blackened by the smoke of tapers.

We have also given the inscription at length. It may be remarked that there are one or two slight errors in the inscription on the plate, arising out of the similarity of the letters; for instance, Λ is put in the place of Δ , and C in the place of Θ .

Plates LXVII. LXVIII.

THE MOSQUE OF ORTA HISSAR—PLAN AND SECTION.

This ancient Byzantine church was dedicated to the golden-headed Virgin, and was the cathedral of Trebizond. The nave is of the basilican form, and is surmounted by a cupola. The extent given to the *narthex* and *exonarthex* is remarkable.

This edifice was erected by Alexis Comnenus, and it is one of the last works of the Byzantine emperors.

*Plates LXIX. LXX.*INSCRIPTIONS RELATING TO THE DIFFERENT BUILDINGS DESCRIBED
IN THE TEXT.

- Fig. 1, 2. Inscription from the Temple of Jupiter Balmarcos.
- Fig. 3. Inscription from the church of St. Demetrius.
- Fig. 4, 5. Inscription from the Temple of Aphrodisias.
- Fig. 6. Inscription from the church of St. Bardias, Thessalonica.
- Fig. 7. Inscription from the gate of Aphrodisias.
- Fig. 8. Inscription from the altar at Auriol.
- Fig. 9. Altar at Auriol.
- Fig. 10 & 11. Details of altar at Auriol.

